

Architectural Design Guidelines  
for the  
**SouTH MAIN STREET HISTORIC  
PRESERVATION DISTRICT**



Office of Planning and Development  
&  
Memphis Landmarks Commission

City of Memphis, Tennessee  
October 1998

**Architectural Design Guidelines  
for the**



**South Main Street  
Historic Preservation District**

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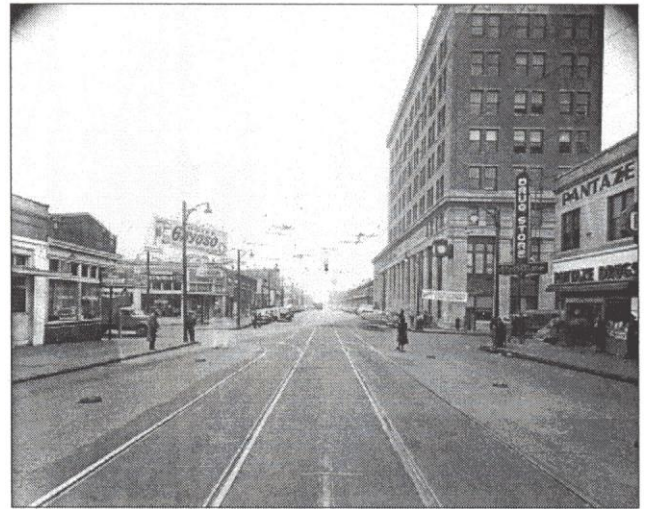
## Preface

The South Main Street Historic Preservation District contains a special combination of traditional commercial storefront buildings. They convey a sense of the historic character of the warehousing and commercial activities that have been a part of the transportation and wholesale of goods in Memphis for the past one hundred years. It is a particularly interesting part of downtown because it exhibits a sense of "living history," one by which the area continues to tell a part of the story of Memphis.

Early photographs demonstrate that South Main was a lively district. Its underlying framework came from the repetition of similar building elements among the various stores, warehouses and offices that housed the majority of business activity. For example, most buildings had a transparent storefront at the street level that permitted passersby to see the goods and activities inside. Virtually all of the buildings had brick fronts aligned at the sidewalk edge. Ornamentation appeared in a variety of forms, from stamped metal cornices to inlaid brick patterns to carved wood and terra cotta details. While variations in scale and building period were reflected in the details of the individual building designs, an overall sense of visual continuity existed.

Horizontal moldings and window sills were generally aligned on building facades, which contributed to this sense of visual continuity. Where second floors existed, the repeated rhythms of similarly-sized windows also enhanced the setting.

While there was a certain degree of unity to the district, the climate was one of informal design and dynamic commerce. Signs of varying sizes and materials changed frequently. In addition, portions of storefronts were often modified. The character, as conveyed in historic photographs is not one of a pristine, carefully controlled area, but rather one in which variations in design details were typical.



*Public transportation—including trolleys, trains and buses—were important aspects of the early character of South Main Street.*

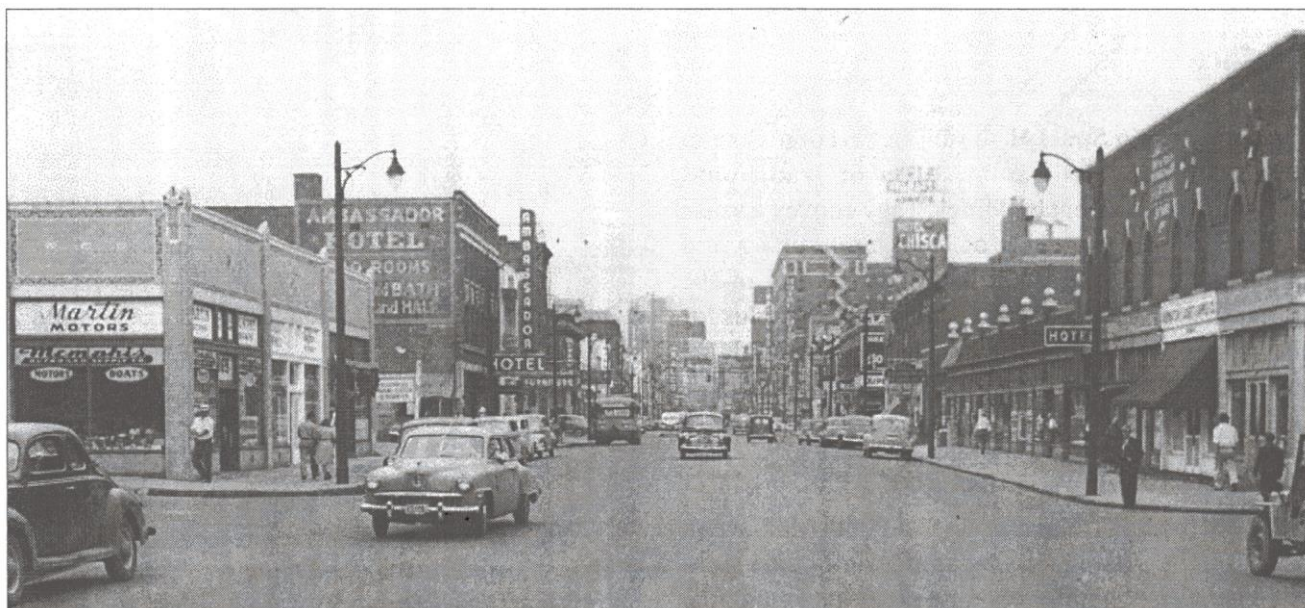


*Many of the same buildings that were seen historically still line the street (see above). The trolley tracks have also returned.*

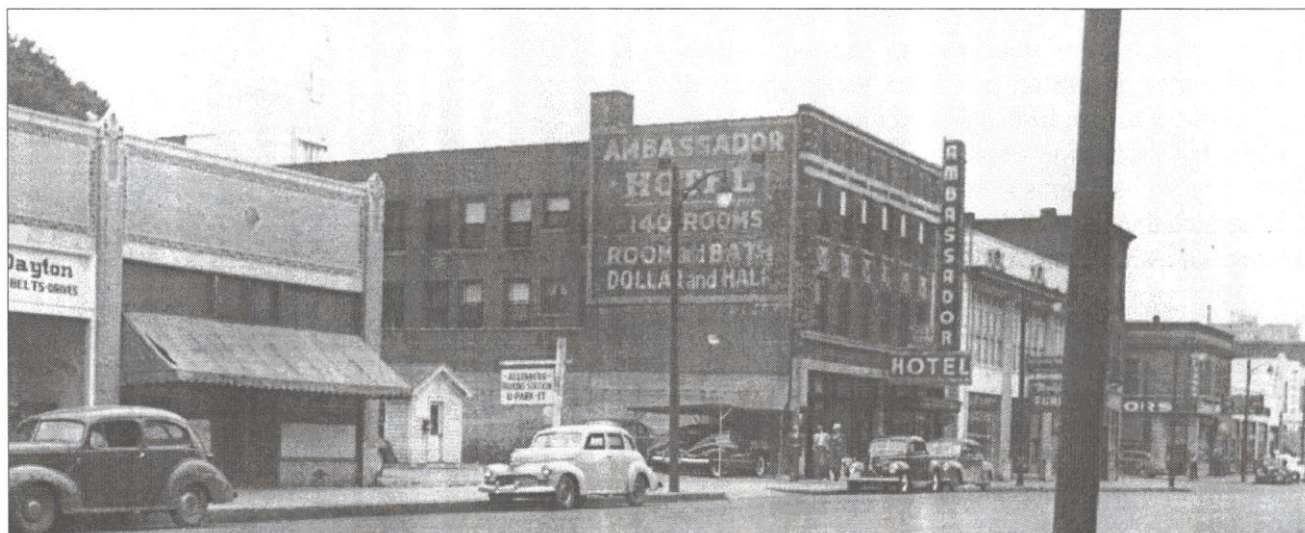


*Once the hub of activity for South Main Street, Central Station is being rehabilitated to again serve as a transportation hub within a mixed use development.*





*By the 1930s, the automobile (and associated signage) had begun to dominate the street scene. Despite this change, however, the overall character of the buildings remained intact. Signs did not visually overpower individual buildings.*



*Changes in a building's appearance are typical of an evolving commercial district. The building on the left is the same as the Hobart building seen in the before and after photos on the following page. In these photographs, an awning appears in the right hand bay, whereas it appears in the central bay on page vii.*

The designs for signs reveal a lot as well. Flush-mounted signs were painted onto brick or located in the transom panel above the display window. Many of these seemed to align at similar heights. Signs on glass addressed pedestrians at eye level. Neon added liveliness to the character of the street. Projecting signs were relatively modest in scale and few overwhelmed the scene. In general, signs were in balance with the street setting as a whole.

Fabric awnings appeared on many buildings. Horizontal metal canopies appeared on others. Many structures, however, had no shading over the sidewalk at all.

This informality, as conveyed in historic photographs, provides an important direction for preservation in the district. It suggests that a reasonable degree of flexibility in the use of design details is appropriate. The district was never fancy and it should not be so today. While the continuity of the district's overall character should be respected, it is also true that a certain degree of flexibility is appropriate in renovation work and that new, compatible designs for infill should be encouraged.

As a result, the design standards presented in this document seek to achieve a balance between preserving all of the surviving details of the district and sponsoring an "open season" on the design character of the area. The standards therefore focus on big picture issues. For new construction, they ask that a building align with others, use similar materials, and convey a similarity in form and material. The accompanying series of before-and-after photographs demonstrate the liveliness of the district as well as its resilience and ability to accommodate change within the context of preserving its historic significance.



*Transom windows (those located just above the door and display windows) were typically used to allow extra light into the interior spaces of a store and opened before the era of air conditioning. However, in some cases, property owners used this area as a sign band.*



*Without its fabric awning or transom sign band of years past, the commercial building on the right is still used. However, the storefront has been altered over the years.*





*Many buildings still retain much of their original character defining features such as this building which once housed the offices of Phil Goldstein. Although the ground floor is in use, closed window blinds conceal its activities. This detracts from the pedestrian experience.*



*The Hotel Chisca stands as an icon for the South Main Street Historic Preservation District. Seen here as it stood historically (above) and as it is today (below), little has changed.*



*Warehousing was a strong part of the tradition for South Main Street. Many of the buildings have features similar to those seen on traditional commercial storefronts. Note the recessed entries, large areas of display glass on the first floor, cornice and pediment elements and how the larger buildings are divided into smaller modules. What sets them apart as warehouses is the large expanses of glass on the upper stories.*



USE THESE CHAPTERS

**Which design guidelines apply to your project?**

Use the chart below to identify the chapters you should use.

PROPOSED WORK

	Chapter 1 Historic Districts	Chapter 2 Historic Landmarks	Chapter 3 Historic Preservation	Chapter 4 Historic Preservation	Chapter 5 Historic Preservation	Chapter 6 Historic Preservation	Chapter 7 Historic Preservation
Renovate or alter a historic property	K	K	K		K		K
Renovate or alter a non-historic property	K	K	K			K	K
Add onto a historic property	K	K	K		K	K	K
Add onto a non-historic property	K	K	K			K	K
Construct a new building	K	K	K			K	K
Alter an existing or install a new sign	K	K	K			K	
Site improvements	K	K	K				K

In addition to these chapters, there are appendices which address the following, as well as a glossary:

- Interpretation of Terms Related to Compliance
- The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings
- Recommendations for On-Going Building Maintenance
- Recommendations for Building Color



# Introduction





## Introduction

Note:

These Design Guidelines replace the *Memphis Landmarks Commission Design Review Guidelines, Revised August 1988*, for this district.



*This guidebook presents design guidelines for the South Main Street Historic Preservation District. With continued investment seen in the neighborhood, these guidelines will assist property owners in making decisions for any proposed work-restoration, additions or new construction-in the district.*

This guidebook presents design guidelines for the South Main Street Historic Preservation District in Memphis, Tennessee. The District boundaries encompass roughly eleven city blocks, containing approximately 105 properties. The district covers properties facing South Main Street from St. Paul Avenue on the south, to Linden Avenue on the north and along side streets.

The primary purpose of these guidelines is to provide guidance to the property owners and Office of Planning & Development's (OPD) Memphis Landmarks Commission (MLC) in conducting its review and granting its approval of exterior alterations and additions to all structures and to proposed new construction and demolition in the district.

The MLC operates under six goals identified for the city's locally designated historic districts. These goals are to 1) promote the educational and cultural welfare of the people of Memphis; 2) preserve and protect the historic and architectural value of significant resources; 3) ensure compatibility and create an aesthetic atmosphere with local historic districts; 4) foster civic beauty and community pride; 5) stabilize and improve property values and strengthen the local economy; and 6) enhance the city's attraction to tourists and visitors and the support and stimulus to business and industry thereby provided.

The guidelines reflect a basic preservation philosophy: to encourage the preservation and careful treatment of the historic resources within the district, while recognizing the need for the contemporary economic use of these structures. The guidelines neither dictate taste nor assure good design. Rather, they are intended to be a means for balancing the historic qualities of these structures with the demands of contemporary use.

## The Concept of Significance

A building possessing architectural significance is one that represents the work of a noteworthy architect or builder, possesses high avistic value or that well represents a type, period or method of construction. A historically significant property is one associated with significant persons, or with significant events or historical trends or is a property already determined to be contributing to the significance of an established historic district.

## The Period of Significance

The South Main District has a *period of significance*, which is the time period during which the area gained its architectural and historical importance. It is generally recognized that a certain amount of time must pass before the historical significance of a property can be evaluated. The National Register of Historic Places, for example, generally requires that a property be at least 50 years old or have extraordinary importance before it may be considered for listing.

South Main Street Historic Preservation District, for example, has a period of significance which spans approximately 60 years (1890-1948). Characteristics of this period are brick construction, one to three story buildings and commercial storefronts. Throughout this period of significance, the district was witness to the construction of a number of buildings and alterations which have become an integral part of its character. The few buildings built prior to the 1890s are also significant. Conversely, a few structures have been built, or alterations have been made, after this period which are generally considered non-contributing and may be considered for removal or replacement. In general, keep this in mind:

Early alterations, additions or construction more than 50 years old may have become historically significant and thus merit preservation.

Many additions or alterations to buildings in the district that have taken place in the course of time are themselves evidence of the history of the building and its neighborhood and therefore may merit preservation.

More recent alterations, additions or new construction that are not historically significant may be removed.

For example, plywood siding may presently obscure the original masonry. In this case, removal of this alteration, and restoration of the original material is strongly encouraged. Most alterations less than fifty years old lack historic significance.

## The Concept of Integrity

In addition to being from a historical period, a property also must have integrity; that is, a sufficient percentage of the structure must date from the period of significance. The majority of the building's structural system and materials should date from the period of significance and its character-defining features also should remain intact. These may include architectural details, as well as the overall mass and form of the building. These are the elements that allow a building to be recognized as a product of its own time.



## Choosing a Preservation Approach

South Main Street Historic Preservation District has a wealth of architecture remaining from its period of significance. It is crucial that character-defining features of the buildings be preserved. Such preservation projects may include a range of activities, such as maintenance of existing historic elements, repairs to deteriorated historic elements, the replacement of missing features and construction of new additions. When planning a preservation approach, consider the definitions of the following terms:

1. **Adaptive use.** Converting a building to a new use that is different from that which its design reflects is considered an "adaptive use." For example, converting a warehouse to loft apartments is adaptive use. A good adaptive use project retains the historic character of the building, while accommodating the new functions.
2. **Maintenance.** Some work focuses on keeping the property in good working condition by repairing features as soon as deterioration becomes apparent, using procedures that retain the original character and finish of the features. In some cases, preventive maintenance is executed prior to noticeable deterioration. No alteration or reconstruction is involved. Such work is considered "maintenance." Property owners are strongly encouraged to maintain their properties in good condition such that more aggressive measures of rehabilitation, restoration or reconstruction are not needed. Maintenance of a property does not need approval from the MLC unless it will change the exterior appearance. Tuckpointing and masonry cleaning are exceptions due to the risk of improper methods and/or materials that can damage historic fabric.
3. **Preservation.** The act or process of applying measures to sustain the existing form, integrity and material of a building or structure, as well as the existing form and vegetative cover of a site is defined as "preservation." It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials. Essentially, the property is kept in its current good condition.
4. **Rehabilitation.** Rehabilitation is the process of returning a property to a state which makes a contemporary use possible while still preserving those portions or features of the property that are significant to its historical, architectural and cultural values. Rehabilitation may include the adaptive use of the building and major or minor additions may also occur. Most good preservation projects may be considered rehabilitation projects.
5. **Renovation.** To "renovate" means to improve by repair, to revive. In renovation, the usefulness and appearance of the building is enhanced. The basic character and significant details are respected and preserved, but some sympathetic alterations may also occur. Alterations should be reversible, such that future owners may restore the building to its original design, should they wish to do so.
6. **Restoration.** To "restore," one reproduces the appearance of a building exactly as it looked at a particular moment in time; to reproduce a pure style--either interior or exterior. This process may include the removal of later work or the replacement of missing historic features. One should use a restoration approach for replacing missing details or features of a historic building when the features are determined to be particularly significant to the character of the structure and when the original configuration is accurately documented.
7. **Remodeling.** To remake or to make over the design image of a building is to "remodel" it. The appearance is changed by removing original details and by adding new features that are out of character with the original. Remodeling is inappropriate for historic buildings.

Many successful rehabilitation projects that involve historic structures may include a combination of "preservation," "restoration" and other appropriate treatments.

## Planning a Preservation Project

The first step in planning a preservation project is to identify any significant features and materials. Retaining such details will greatly enhance the overall quality of the preservation project. **If** these features and materials are in good condition, then selecting an appropriate treatment mechanism will provide for proper preservation. In making the selection follow this sequence:

1. If a feature is intact and in good condition, maintain it as such.
2. **If** the feature is deteriorated or damaged, repair it to its original condition.
3. **If** it is not feasible to repair the feature, then replace it with one that is the same or similar in character(materials, detail, finish) to the original one. Replace only that portion which is beyond repair.
4. If the feature is missing entirely, reconstruct it from appropriate evidence.
5. If a new feature or addition is necessary, design it in such a way as to minimize the impact on original features.

In essence, the least level of intervention is preferred. By following this tenet, the highest degree of integrity will be maintained for the property.

## The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings

The Secretary of the Interior's Standards are general rehabilitation guidelines established by the National Park Service. These standards are policies that normally serve as a basis for more detailed rehabilitation standards. The City of Memphis has adopted the Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings as a basis for its guidelines for the South Main Historic District. The Secretary's Standards appear in Appendix B.

## Significance and Benefits of the Historic District Today

Across the nation, thousands of communities promote historic preservation because doing so contributes to neighborhood livability and quality of life, minimizes negative impacts on the environment and yields economic rewards. Many property owners are also drawn to historic resources because the quality of construction is typically quite high and the buildings are readily adaptable to contemporary needs. These same reasons apply in Memphis.

### Construction quality

Most of the historic structures in the city are of high quality construction. Lumber used came from mature trees and was properly seasoned and it typically was milled to "full dimensions" as well, which often yielded stronger framing. Masonry walls were carefully laid, resulting in buildings with considerable stability. These structures also were thoughtfully detailed and the finishes of materials, including fixtures, wood floors and trim were generally of high quality, all features that owners today appreciate. By comparison, in today's new construction, materials of such quality are rarely available and comparable detailing is very expensive. The high quality of construction in historic buildings is therefore a "value" for many people.

### Adaptability

Owners also recognize that the floor plans of historic buildings easily accommodate comfortable lifestyles and support a diversity of populations. Rooms are frequently large, permitting a variety of uses while retaining the overall historic character of each structure, and open space often exists on a lot to accommodate an addition in the rear, if needed.

### Livability and quality of residential life

When groups of older buildings occur as a historic district, they create a street scene that is "pedestrian friendly," which encourages walking and neighborly interaction. Decorative architectural features also contribute to a sense of identity that is unique for each historic neighborhood, an attribute that is rare and difficult to achieve in newer areas of the city. This physical sense of neighborhood can also reinforce desirable community social patterns and contribute to a sense of security.



### **Environmental benefits**

Preserving a historic structure is also sound environmental conservation policy because "recycling" a building saves energy and reduces the need for producing new construction materials. Three types of energy savings occur: First, energy is not consumed to demolish the existing building and dispose of the resulting debris. Second, energy is not used to create new building materials, transport them and assemble them on site. Finally, the "embodied" energy, that which was used to create the original building and its components, is preserved.

By "reusing" older materials as a historic building, pressure is also reduced to harvest new lumber and other materials that also may have negative effects on the environment of other locales where these materials are produced. Because older buildings are often more energy-efficient than new construction, when properly used, heating and cooling needs are reduced as well.

### **Economic benefits**

Historic resources are finite and cannot be replaced, making them precious commodities that many buyers seek. Therefore, preservation adds value to private property. Many studies across the nation document that, where local historic districts are established, property values typically rise, or at least are stabilized. In this sense, designation of a historic district appears to help establish a climate for investment. Property owners within the district know that the time and money they spend on improving their properties will be matched with similar efforts on surrounding lots; these investments will not be undermined by inappropriate construction next door.

The condition of neighboring properties also affects the value of one's own property: People invest in a neighborhood as much as the individual structure itself and, in historic districts where investment is attracted, property owners recognize that each one benefits from the commitment of their neighbors. An indication of the success of historic preservation is that the number of designated districts across the country has increased, due to local support, such that an estimated 1,000,000 properties, both as individual landmarks and in historic

districts, are under local jurisdictions of more than 2,000 preservation commissions.

Preservation projects also contribute more to the local economy than do new building programs because each dollar spent on a preservation project has a higher percentage devoted to labor and to purchase of materials available locally. By contrast, new construction typically has a higher percentage of each dollar spent devoted to materials that are produced outside of the local economy and to special construction skills that may be imported as well. Therefore, when money is spent on rehabilitating a building, it has a higher "multiplier effect," keeping more money circulating in the local economy.

Rehabilitating a historic building also can cost less than constructing a new one. In fact, the standards for rehabilitation of historic structures presented in this document promote cost-saving measures: They encourage smaller and simpler solutions, which in themselves provide savings. Preserving building elements that are in good repair is preferred, for example, rather than replacing them. This typically is less expensive. In some instances, appropriate restoration procedures may cost more than less sensitive treatments, however. In such cases, property owners are compensated for this extra effort, to some extent, in the added value that historic district designation provides. Special economic incentives also exist to help offset potential added costs.

### **Responsibility of ownership**

Ownership of a historic property carries both the benefits described above and also a responsibility to respect the historic character of the property and its setting. While this responsibility does exist, it does not automatically translate into higher construction or maintenance costs. In the case of new construction, for example, these design guidelines focus on providing a storefront interesting to pedestrians, not on a particular building style. Ultimately, residents and property owners should recognize that historic preservation is a long-range community policy that promotes economic well-being and overall viability of the city at large and that they play a vital role in helping to implement that policy through careful stewardship of the area's historic resources.

## What are Design Guidelines?

Design guidelines convey community policies about design. As such, they provide a common basis for making decisions about work that may affect the appearance of individual properties or the overall character of the district. However, they do not dictate solutions. Instead, they define a range of appropriate responses to a variety of specific design issues. For example, the guidelines suggest that new buildings should have an overall character similar to those seen historically, but do not dictate specific styles. Guidelines also identify some design approaches that are inappropriate in this context. For example, the guidelines state that sandblasting masonry is prohibited because it will damage the historic protective finish of exterior brick.

## Goals for Design Review in the South Main Street Historic Preservation District

In general, the intended result of design review is to preserve the integrity of historic resources in the district and to ensure that new construction will be in character with the important historic fabric in both scale and character. Therefore the City of Memphis endorses the following design goals for the district:

### Goals for the treatment of historic properties:

- a. Preserve the integrity of each individual historic structure, by preserving its character-defining features and by avoiding alterations that would remove or obscure its historic character.
- b. Enhance the perception of the original character of the historic structures, by restoring damaged historic features and reconstructing missing ones (where adequate documentation exists of what was there historically) and by removing non-contributing alterations.
- c. Preserve and enhance one's ability to perceive a sense of time and place in the district during its period of significance.

### Goal for the design of new buildings:

The district has already seen change, and it will continue to see change. It is the MLC's intent to encourage high quality development while protecting the heritage that makes the district special.

The goal is to accommodate change in a manner that is compatible with the historic character of the district during its period of significance.

Change should be reflected in subtle ways, with differences in detail, rather than in broad-scale features, such as building massing and materials. Therefore, new construction should be similar to that seen historically in overall mass and scale, materials and treatment of openings.

### General design goals for the district:

- Protect the integrity of the historic district
- Protect the sense of time and place conveyed by the historic buildings as a collection
- Promote a sense of identity for the district
- Protect property values and investments
- Minimize negative impacts on adjacent properties from inappropriate development
- Encourage pedestrian activity
- Convey a sense of human scale

When reviewing a project using the guidelines that follow, the Commission will consider how each design proposal helps to meet these goals.

Note: The South Main Street Historic Preservation District is 95% commercial buildings, and these guidelines focus on this building type. For further guidance concerning the handful of original single family houses in the district, the guidelines for the Annesdale Snowden Historic Preservation District shall apply. (Contact Landmarks staff for a copy.)

## How the South Main Street Design Guidelines are Organized

The design guidelines are organized in seven sections:

- This section provides the foundation and understanding for the preparation of this document.
- The second section provides a basic history of the area and its development patterns.
- The third section describes the different architectural styles found in the district.
- The fourth section presents design guidelines that apply to all historic properties in the district. The fifth section provides design guidelines for all new construction in the district.
- The sixth section includes design guidelines for all new signs and alterations to existing signs in the district.
- Finally, the seventh section includes design guidelines that apply to all projects, including rehabilitation and new construction, and should be read by all users.

## The Format for a Guideline

Each design guideline in this document typically has four components :

1. Policy statement- describes a desired state or condition of the design element being discussed.
2. Design Guidelines Statement - typically performance-oriented, describes a desired design treatment.
3. Supplementary Information - may include additional requirements, or may provide an expanded explanation. This information is listed in lower case letters.
4. Illustrations - may be provided to clarify the intent of the guideline.

It is important to note that all components of a design guideline constitute the material upon which the MLC will make its determination of the appropriateness of a proposed project.

All Projects

### Awnings and Canopies

Historically, awnings and canopies have been a successful part of the South Main Street Historic District and their use is encouraged.

A.3 A horizontal, fixed canopy is permitted **where** historic evidence demonstrates that **IV** a canopy existed during the building's period of significance.

**Inappropriate** supporting mechanisms are **(E)** wall-mounted brackets, chains and posts.

4



*A horizontal, fixed canopy is permitted where evidence demonstrates that one existed during the building's period of significance.*

*Sample of the guideline format used in this document*

## The Memphis Landmarks Commission

Pursuant to Section 26-70 of the Code of Ordinances of the City of Memphis, the Memphis Landmarks Commission (MLC) was established to protect, enhance and perpetuate structures, districts and elements in the city of historical, cultural, architectural and geographic significance.

The MLC consists of nine members who serve as volunteers, all appointed by the Mayor. It includes one representative of a local historical organization, one architect, and one person who is a member of the local planning commission, with the remainder from the general community.

## The Scope of the Guidelines

The guidelines address all projects in the district requiring a Certificate of Appropriateness (COA) from the Memphis Landmarks Commission. Please note that the Office of Construction and Code Enforcement will not issue a construction permit without a COA from the MLC. Projects which need a COA include:

- Any construction, exterior alteration, removal or demolition, in whole or in part, requiring a construction permit from the City of Memphis.
- Construction, alteration, demolition or removal, in whole or in part, not requiring a permit, but affecting the exterior architectural appearance, as specified in the ordinance designating the landmark district.
- Correction of any violation of minimum maintenance standards, which involves a change in exterior architectural appearance.  
Color is not reviewed unless it is for painting unpainted masonry, signs and awnings.
- Ordinary repairs that are "replacement in kind," such as reroofing, are not reviewed.

In general, greater emphasis is placed on the character of primary facades, those designed to face the street. Greater flexibility is available for work on secondary facades.

Note that other regulations also may affect design on South Main Street, including the following:

- The Code of Ordinances of the City of Memphis
- The BOCA National Building Code
- The Americans with Disabilities Act
- Federal income tax credits for certified rehabilitation of historic buildings (if applicable)
- South Main Special District Zoning Regulations
- Center City Commission's Design Review Guidelines

Staff of the MLC can give guidance on where to find this information:

Memphis Landmarks Commission  
Division of Planning & Development  
City Hall  
125 North Main Street, Room 443  
Memphis, TN 38103  
(901) 576-7191

## How to Use the Guidelines

Property owners, real estate agents, developers, tenants and architects should use the guidelines when beginning a project in the district. This will help establish an appropriate direction for its design. For any project subject to review, the applicant should refer to the guidelines at the outset, to avoid planning efforts that later may prove to be inappropriate.

The guidelines are employed in two formal ways:

First, the city staff will use the guidelines when advising property owners in administrative reviews and making recommendations to the MLC. Second, the Memphis Landmarks Commission will use the guidelines when considering the issuance of a Certificate of Appropriateness.

The Commission will consider the guidelines on a case-by-case basis, to determine if an adequate number of the relevant guidelines have been met. As a result, there is no set number of guidelines that must be met to gain approval. In making its determination, the Commission's overall concern is that the proposed work complies with the criteria in its ordinance and that the integrity of individual historic structures is preserved and that the overall character of the district is protected. The design guidelines provide an objective basis for determining that the objectives will be achieved.

In each circumstance, a combination of various guidelines will apply. For example, in a proposal to reconstruct a missing storefront, the chapter for the rehabilitation of historic structures will apply and, more specifically, that section which addresses traditional commercial storefront components will be the focus of that review. By contrast, in a proposal to erect a new building, the chapter on new construction will apply. In each case, the commission determines which guidelines are particularly relevant to the project at hand.

It is also important to recognize that, in each case, a unique combination of the design variables is at play and as a result, the degree to which each relevant guideline must be met may vary. If many of the design

variables are configured to be quite similar to features used traditionally, then greater flexibility in variations of other elements may be considered and still result in an overall design that is compatible with the historic context. For example, in the case of a new building, if the proposed structure will be built of brick that is quite similar in color and scale to those used traditionally, and if it aligns with other storefronts and is of a similar height, then perhaps greater variation in the details of the storefront design may be considered. Thus, the Commission can respond to the unique combination of design variables in each proposed project while also applying a consistent set of guidelines.

## Recommended Submittal Documents

Adequate documentation is essential to provide a complete understanding of the work proposed. Applicants are encouraged, and may be required, to submit the following documentation:

- Completed COA application form
- Site plan/roof plan (drawn to scale)
- Proposed building elevations (to scale)
- Photographs of building conditions (existing and historic)
- Product literature or specifications
- Materials samples & color samples

If a drawing is to be included in the submittal package, it should be drawn to scale and executed in a manner that clearly depicts the character of the proposed work. While a professionally produced drawing is encouraged, it is not required, as the sketches that follow illustrate.

For a complete list of required submittal documents, contact the Landmarks Commission staff at 576-7191.

*Please note that a completed application for a Certificate of Appropriateness must be submitted to the Memphis Landmarks Commission at least ten (10) days prior to its regularly scheduled meeting. A completed application will be heard at the next regularly scheduled monthly meeting of the Memphis*



*Landmarks Commission. The Memphis Landmarks Commission will, within thirty (30) days following the receipt of a completed application for a Certificate of Appropriateness, grant a Certificate of Appropriateness with or without attached conditions or deny the certificate, and will state the grounds for denial in writing; and every effort should be made to ensure that all relevant issues and information are identified and presented in full to the Commission for consideration and that all interested parties are given notice of this presentation and are allowed to present their comments during the public hearing on the Certificate of Appropriateness.*

## **What is reviewed?**

The MLC reviews only work on exteriors of buildings that is visible from a public right-of-way. Work visible only from an alley is not reviewed. Principal facades—those facing onto streets—will be more closely reviewed than other facades.

Note: For alterations to non-contributing buildings, the guidelines for new construction shall apply.



# Historic Overview of the South Main Street Historic Preservation District





# Chapter 1:

## Historic Overview of the South Main Street Historic Preservation District

Before 1850, the area around the South Main Street Historic Preservation District was largely a residential community known as South Memphis. That year, South Memphis was absorbed into the larger city of Memphis, helping to increase the city's population to 22,623 in 1860. In the years leading up to the turn of the century, the city of Memphis was host to a major naval battle during the Civil War and Yellow Fever epidemics that claimed 5,000 lives. In 1879, Memphis declared bankruptcy and lost its charter. However, during these same years, a railroad was completed, linking the Mississippi River to the Atlantic Ocean, the first underground water supply was discovered and new financial and educational institutions were established by the Memphis Freedman's Bureau. The population of the city grew five-fold between 1860 and 1900. Memphis' first bridge, first skyscraper and first library were opened during this time period. Yet, the cottages and Victorian Gothic homes within the South Main area, stood almost unchanged from the "South Memphis" era. Though few traces of this residential period remain today, many people call the South Main area home.

In the early Twentieth century the railroad changed South Main dramatically. The city's first railroad facility, Union Station, was built on East Calhoun Street in 1912. Two years later, the Illinois Central Railroad built its own railroad station (Central Station) after a dispute with other railroad carriers. During this time, businesses that were built to serve railroad passengers and employees began to spring up along South Main Street. This period, sparked by the construction of Union Station (demolished in the late 1960s) and Central Station, represented the largest building boom in the area. Retail and wholesale buildings were built with stylized Chicago Commercial ornament that mixed with the Beaux Arts and Georgian Revival style details of hotels, bars and other small businesses that sprang up. Central Station saw more than 50 trains, passenger and freight, come through every day by the

year 1935. As a result, the many hotels and restaurants, including the Lorraine Motel, the Ponotoc Hotel and Hotel Chisca, prospered. Warehouses for storing freight and light manufacturing were constructed. Some existing buildings, like the Arcade Restaurant, one of the city's oldest cafes, were renovated or replaced. Wood frame structures in South Memphis were replaced with brick and glass. Storefronts and hanging signs, sporting hotel names and drawing attention to businesses, lined the street. Streets and sidewalks were widened to fit the increased traffic of this commercially booming district in the 1920s.

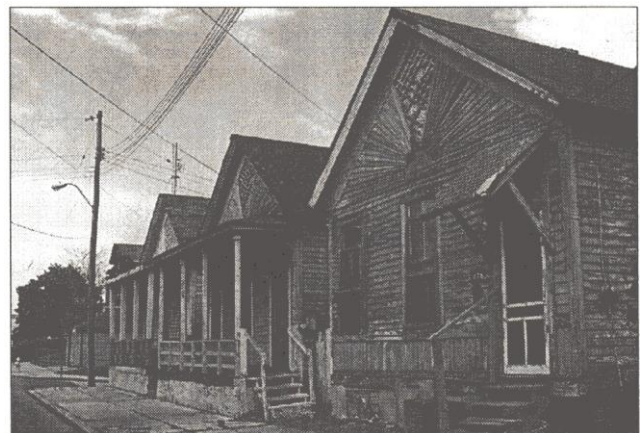
Over the next 60 years, two major trends would coincidentally work together to help establish this area as the South Main Street Historic Preservation District in 1982. Around 1950, increased usage of automobiles and airplanes for travel and freight created an atmosphere in which the popularity of railroad use diminished. By 1970, railroad passenger service in Memphis had practically disappeared. Traffic in Central Station, after years of booming commerce, decreased from 50 trains a day to only two. Some of the surrounding businesses that were dependent on railroad commerce, especially the smaller businesses, began closing down.

The other trend, "urban renewal," left South Main Street almost untouched, although other districts, including Beale Street and the Pinch, were gravely altered. As a result, today, much of the South Main Street Historic District looks like it did in the 1920s. The eleven blocks of buildings represent a variety of turn-of-the-century architectural styles. The mixture of businesses remained the same, even in an environment of economic decline following the 1950s. In the 1980s, this mixture included six hotels, five bars, four restaurants, some small manufacturers, storage facilities, retail stores and services such as barber shops. Six houses on Mulberry Street, including a Victorian Gothic house, represent the only remaining residences within the once fashionable South Memphis residential district.

By giving it the status of a historic district in 1982, preservation of the neighborhood's turn-of-the century architecture is an established priority. Since then, residential use has flourished. Buildings have been converted to apartments, condominiums and private residences. Central Station is being converted for apartment and commercial use.

Other renovations include the establishment of a transportation hub to service and connect buses, rail and the trolley with the old station building. Trolley service has recently been extended to form a loop that includes South Main.

In addition, the Lorraine Motel, where Dr. Martin Luther King, Jr. was assassinated, has been transformed into the National Civil Rights Museum. Thus, South Main is undergoing another phase of development with an emphasis on history. While restoration of historic buildings leads to increased residential and commercial growth, the rich history of buildings and uses surrounding Central Station—the hotels, restaurants, storage facilities, retail and residences—needs to continue to tell the story unique to the South Main District, one of Memphis's oldest and best preserved neighborhoods.



*These three cottages are among only six residential structures that remain from the district's period of significance.*

# Architectural Styles & Building Types





## Chapter 2:

# Architectural Styles and Building Types of South Main Street

This chapter provides a brief overview of various architectural styles and building types found in the historic district. While this section makes reference to a wide range of styles found here, it is not exhaustive. Certain architectural styles, or combinations thereof, may exist that are not included in this section.

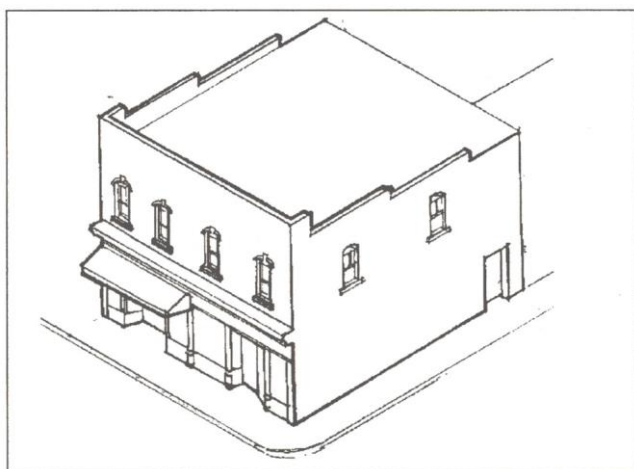
Property owners should review these descriptions carefully. In many cases the following design guidelines make reference to the characteristics of styles that are presented in this chapter. The property owner is encouraged to use the styles section in analyzing the overall historic character of his/her building, as well as distinguishing its character-defining features. Ultimately, this should aid the property owner in choosing an appropriate design solution for any proposed work.

Even though the buildings are very diverse, they do share common features, mostly in their size, materials and detail alignment such as cornices. There are clear examples in the neighborhood of Italianate, Beaux Arts, Art Deco and warehouse type structures. The other most common approach was building in the "vernacular." These simple buildings closely reflect their era of construction and are sometimes decorated with elements derived from the styles listed above.



## Commercial building types

Most buildings in the South Main Street Historic Preservation District are variations on the traditional American commercial storefront. These buildings were designed for retail-related functions on the ground level, and therefore relatively large openings were used to maximize visibility and access to goods and services offered inside. Most are built to one, two or three stories, although some rise higher. The front wall is constructed at the sidewalk edge and is of masonry. Upper story windows are smaller, vertically oriented openings. The upper floor appears more solid than transparent. The following types are seen in the South Main Street Historic Preservation District:



*Vernacular commercial storefront*

### Vernacular Commercial storefronts

The commercial storefront of the late 19th and early 20th centuries is the most common type of building found today in most commercial districts throughout the country. Usually between two and four stories, this commercial building is divided into two distinct bands. The first floor is more commonly transparent, so goods can be displayed, while the second story is usually reserved for residential or storage space. The upper floor is typically supported by a steel beam that spans the glass opening. A kickplate is found below the display window while above, a smaller band of glass, a transom, is seen. Also, the main door is frequently recessed.

These buildings have stone and brick facades. Ornamental detail exists, but is simple, limited to a shallow molding as a cornice. Some cornices were made of masonry, while others were made of stamped metal. Many carry simplified Italianate detailing. In essence, these buildings lack distinctive detail, contrasting them with the revival styles that were also popular during this period.

#### Characteristics

- Cast-iron supported storefronts
- Large display windows
- Transom lights
- Kickplate
- Recessed entry
- Double doors
- Tall second story windows
- Cornice

## Italianate

Originally inspired by farmhouses found in Northern Italy, this blending of classical and romantic features became one of the most popular of the picturesque styles in the United States. Because of its ornate details, such as bracketed cornices, this style was easily adapted to simple buildings and/or storefronts. As the details and features of this style were capable of being interpreted in wood, masonry or iron, it was also very adaptable in the various regions of the country. With this adaptability and the sensibilities of the times, its popularity grew, particularly with those building infill townhouses, rowhouses and commercial buildings.

### Characteristics

Double-hung, narrow windows, often with round arch heads

Window panes are either one-over-one or two-over-two

- Protruding sills
- Ornate treatment of the eaves, including the use of brackets, medallions and dentil courses
- Quoins at building corners
- Cresting along roof ridges
- Transom, often curved, above the front door
- Brackets, modillions and dentil courses
- Flat roof



*Example of a building with Italianate elements*



*The building above at 422 South Main Street is an example of Beaux Arts architecture with its symmetrical facade, masonry wall and flat roof*

## Beaux Arts

This movement was influenced in America by young architects who went abroad to study at the French Ecole des Beaux-Art which had a focus on a return to classicism. The grand classical forms, spatial relationships and details of the Greek and Roman, Renaissance and Baroque styles were applied to a new eclectic architecture in America. With a focus upon the classical relationship between the building and the street (or "boulevard"), this style was symbolic to the growing City Beautiful movement as displayed at the World's Columbian Exposition in Chicago in 1893. The style grew in popularity, particularly for public buildings and other buildings of prominence.

### Characteristics

- Flat or low-pitched hip roof
- Typically has a rusticated first story
- Quoins
- Symmetrical facade
- Masonry wall



*This Georgian Revival building at 396-400 South Main Street illustrates the symmetry and detail of this style.*

## Georgian Revival

The Georgian Revival style was originally based upon interpretations of classical Roman models particularly in terms of order, symmetry and detail. Usually a composition of formal and symmetrical features enriched by elaborate details and often emphasized by a pedimented or projecting pavilion, this style was adaptable to wood, brick and stone construction. Partially due to this, the style was popular in many regions of the country, particularly for builders wishing to distinguish their structures.

### Characteristics

- Flat roof with parapet and metal or cast stone cornice
- Cast stone jack arches
- Elaborate entrance
- Keystone lintels
- Sash windows with heavy dividers or muntins



## Art Deco Style

This style is related to Art Moderne in its decoration of surfaces, but in the case of Art Deco, the lines are angular rather than curvilinear. The style is most easily identified by its architectural ornament, which includes stylized floral patterns and repetitive geometric forms incorporating sharp angles and segments of circles. Zig-zags, chevrons and diamond patterns are typical and often are applied as decorative moldings or are integral to masonry patterns themselves. Glass brick and rounded or angular corner windows were often used. Building entrances were embellished with decoration which extended to hardware and light fixtures. Glass brick panels were often lit from behind at night with colored lights.

### Characteristics

- Variety of colors and textures
- Stucco and tile combined
- Projecting sunshades
- Rounded corner windows
- Colored brick or tile
- Zig-zag or chevron moldings
- Molded metal panels or grills
- Stylized floral patterns
- Repetitive geometric forms



*An example of an Art Deco style storefront applied to an earlier Italianate building*



*Example of a warehouse type building*

## **Warehouse**

While not a style, this type of building is typical of structures which incorporated the latest technology in terms of wide span construction, often using heavy timber, steel framing or concrete systems to distribute heavier than usual floor loads. Various architectural styles and details would be incorporated into the facade of the buildings so as to minimize its bulk and size.

### **Characteristics**

- Large expanse of glass on upper stories
- Recessed entry
- Larger warehouses are divided into smaller modules
- Large area of display glass on the first level
- Cornice
- Pediment

# Guidelines for Historic Properties







## Chapter 3: Guidelines for Historic Properties

Property owners should check with Staff of the Memphis Landmarks Commission to determine if a property is considered contributing.

A basic tenet of preservation is that one should minimize intervention in the historic building fabric and, therefore, in the treatment of a historic building, it is best to preserve those features that remain in good condition.

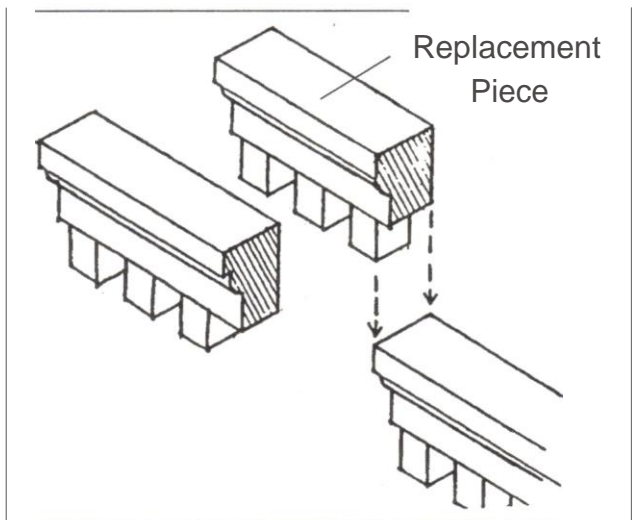
- For those that are deteriorated, repair rather than replacement is preferred.
- When replacement is necessary, it should be done in a manner similar to that used historically.

The following design guidelines for historic buildings shall apply to all contributing properties in the South Main Street Historic Preservation District. The Memphis Landmarks Commission will use the "Guidelines for Historic Properties" in formal reviews of proposed changes to historic properties. They are also for use, by property owners and their architects, when developing designs for alteration and strategies for rehabilitation or repair of historic features. Note that the guidelines for new construction apply to non-contributing properties.

A basic tenet of preservation is that one should minimize intervention in the historic building fabric and, therefore, in the treatment of a historic building, it is best to preserve those features that remain in good condition. For those that are deteriorated, repair rather than replacement is preferred. When replacement is necessary, it should be done in a manner similar to that used historically. In this way original building fabric will be preserved to the greatest extent possible. This is important in maintaining the integrity of the property.



*Preserve all character-defining features that are intact.*



*Where replacement is required, one should remove only those portions that are deteriorated beyond repair.*

## Treatment of Character-Defining Features

The historic facade material, the trim around openings, and historic cornices are among the character-defining features to preserve.

### H.1 Maintain the historic character of a property.

- If a feature is intact and in good condition, maintain it as such.
  - If the feature is deteriorated or damaged, repair it to its original condition.
  - If it is not feasible to repair the feature, then replace it with one that is the same or similar in character (materials, detail, finish) to the original one. Replace only that portion which is beyond repair.
  - If the feature is missing entirely, reconstruct it from appropriate evidence.
- If a new feature or addition is necessary, design it in such a way as to minimize the impact on original features.

### H.2 Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure or site should be treated with sensitivity.

- Preserve intact features with appropriate maintenance techniques.
- Don't obscure features with coverings or sign panels.
- Features such as loading docks, pavement grates and metal canopies which relate to the commercial history of the district merit preservation as well.

### H.3 Altering a property to convey a false historic appearance is inappropriate.

- Avoid removing or altering any historic material or significant architectural features.
- Original materials and details that contribute to the significance of the structure are qualities that should be preserved whenever feasible.
- Retain and preserve original wall and siding material.

### H.4 Avoid adding materials, elements or details which were not part of the original building. For example, adding an Italianate door casing to a Classical Revival building would be inappropriate.

**H.5 Repair those features that are damaged.**

- This method is preferred over replacement.
- Use methods that will not harm the historic materials.

**H.6 Replace features that are missing or beyond repair.**

- Reconstruct only those portions that are damaged beyond repair.
- Reconstruct the original element, based on adequate evidence, if possible. This option is the most strongly preferred.
- If evidence is missing, a simplified interpretation of similar elements may be considered.
- When feasible, use the same kind of material as the original. A substitute material may be acceptable if the form and design of the substitute itself conveys the visual appearance of the original material.

## Design of Alterations

Alterations may be considered for historic buildings; however, these alterations should occur in a manner that will not affect the historic integrity of the property. Note that the guidelines for new construction, N1 O-N18, also apply to alterations of historic properties.

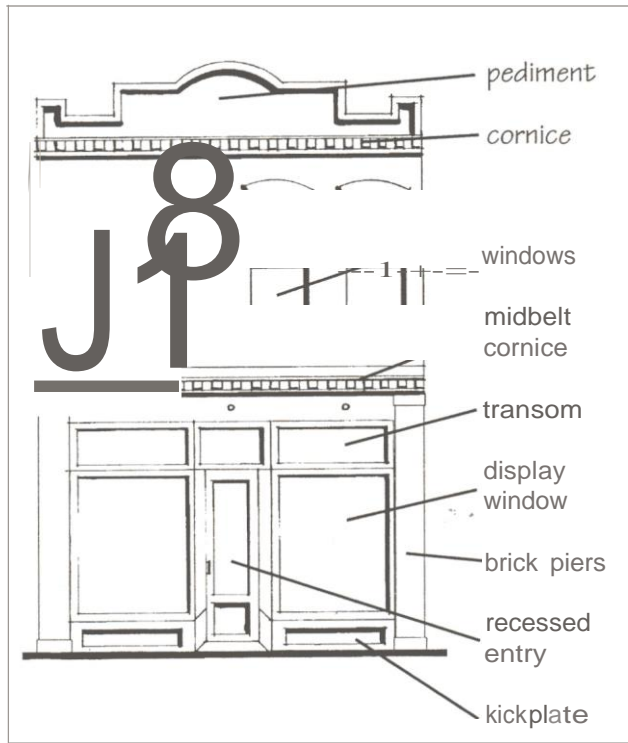
**H.7 Design any alterations to be compatible with the historic character of the property.**

Avoid alterations that would hinder the ability to interpret the design character of the original building.

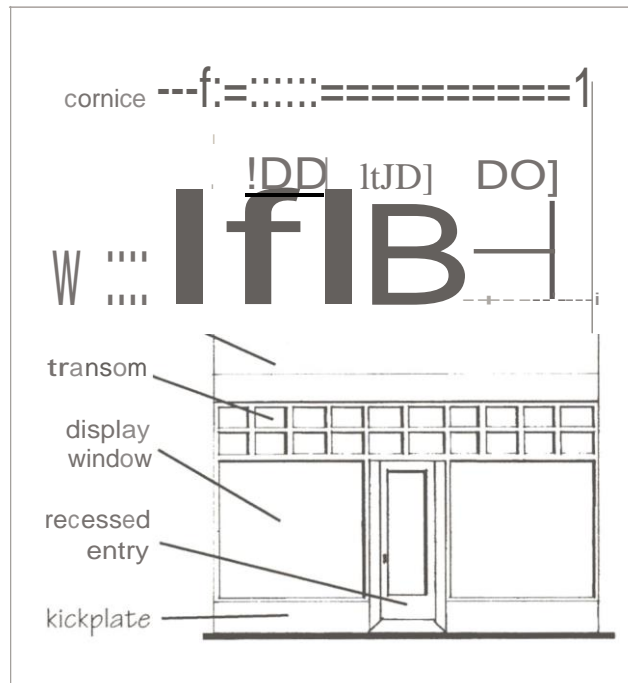
Alterations that seek to imply an earlier period than that of the building are inappropriate.

**H.8 Avoid alterations that would damage historic features.**

- For example, mounting a sign panel in a manner that causes decorative moldings to be chipped or removed would be inappropriate.



*Typical storefront components.*



*Alternative designs that are contemporary interpretations of traditional storefronts may be considered.*

## Storefronts

Storefronts on South Main Street possess components that were traditionally seen on commercial buildings. The repetition of these standard elements creates a visual unity on the street that should be preserved.

**H.9** All renovations should preserve these character-defining elements:

- **Display windows:** The main portion of glass on the storefront.
  - **Transom:** The upper portion of the display, separated from the main display window by a frame.
  - **Kickplate:** Found beneath the display window. Sometimes called a bulk-head panel.
  - **Entry:** Usually set back from the sidewalk in a protected recess.
  - **Upper story windows:** Windows located on the second story area. These usually have a vertical orientation.
  - **Cornice molding:** A decorative band at the top of the building.
- Piers:** Located on either side of the storefront and often constructed of brick or metal.

**H.10** Preserve the historic character of the storefront, when it is intact.

- This will help maintain the interest of the street to pedestrians by providing views to goods and activities inside first floor windows. If the storefront glass is intact, it should be preserved.

**H.11** If the storefront already is altered, restoring it to the original design is preferred.

- If evidence of the original design is missing, use a simplified interpretation of similar storefronts. The storefront still should be designed to provide interest to pedestrians.
- See guidelines N.10 through N.18.



H.12 Alternative designs that are contemporary interpretations of traditional storefronts may be considered.

- Where the original is missing and no evidence of its character exists, a new design that uses the traditional elements may be considered. However, the new design must continue to convey the character of typical storefronts, including the transparent character of the display window. Altering the size of the historic window opening or blocking it with opaque materials is inappropriate.
- Note that, in some cases, an original storefront may have been altered early in the history of the building, and may itself have taken on significance. Such alterations should be preserved.
- Greater flexibility in treatment of rear facades is appropriate. However, care should be taken to preserve storefronts on those buildings which have traditional commercial storefronts on more than one facade, such as a corner building.

### Storefront Details

H.13 Preserve significant storefront components.

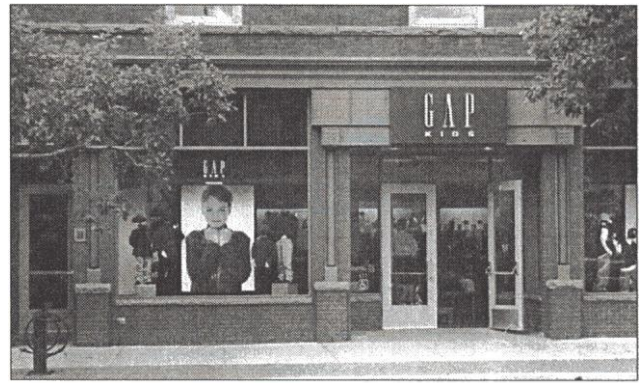
- These include the columns or piers (usually brick or metal) that support the storefront framing.
- These features should not be altered, obscured or removed.
- In some cases, a storefront may have been replaced with a garage door early in a building's history. While reconstructing the original design is encouraged, such an alteration may be retained, especially when contemporary functions require.

H.14 Preserve traditional warehouse type features.

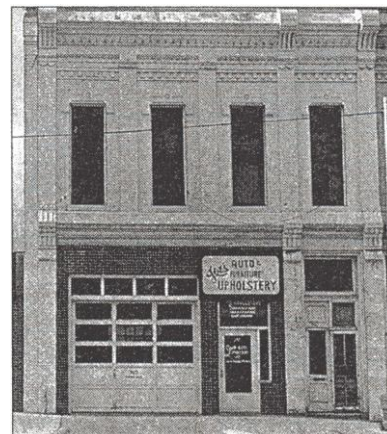
Loading docks, metal canopies, and pavement grates are examples of elements associated with warehouse type buildings that should be preserved.

H.15 Storefront details should appear similar in scale to those seen historically.

- Frame elements that have a substantial depth are preferred.

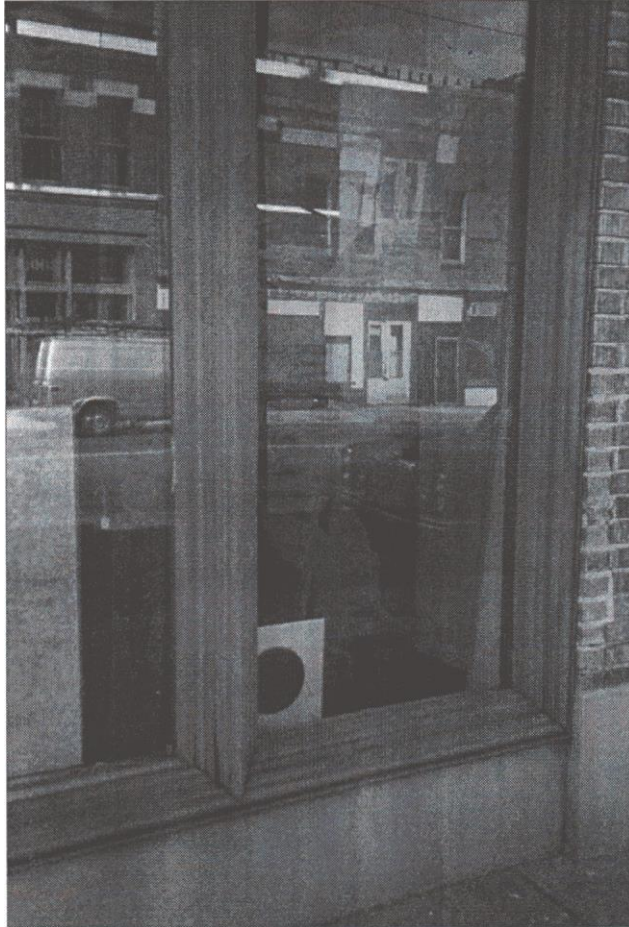
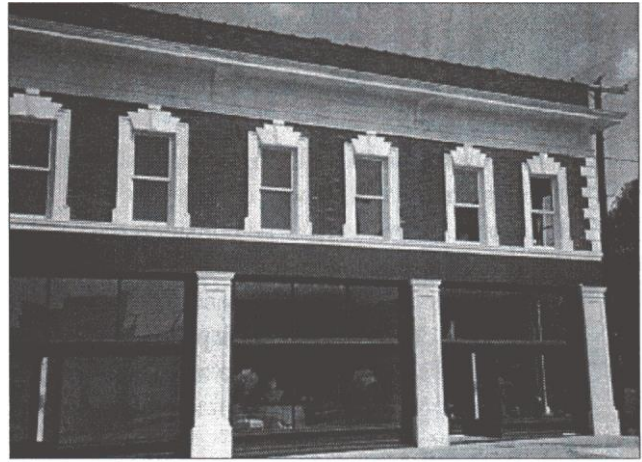


*If evidence of the original design is missing, use a simplified interpretation of similar storefronts. The storefront still should be designed to provide interest to pedestrians. (Boulder, CO)*



*In some cases, a storefront may have been replaced with a garage door early in a building's history. While reconstructing the original design is encouraged, such an alteration may be retained, as illustrated in the photo above of Fort Collins, CO.*





*The pair of photographs above represents typical facade dimensions of buildings along South Main Street. The bays on the first floor are traditionally reserved for large areas of transparent glass to display goods and services. This older storefront also has much more depth in its details, as is seen by the amount of shadow and shade created by the deeply set glass.*

*A replacement storefront should retain the typical dimensions of the historic facade, such as in this pair of photographs. Although the detail of the window surrounds are not as elaborate, these windows are still set relatively deep in their openings.*

## Windows

### H.16 Retain and repair existing window openings.

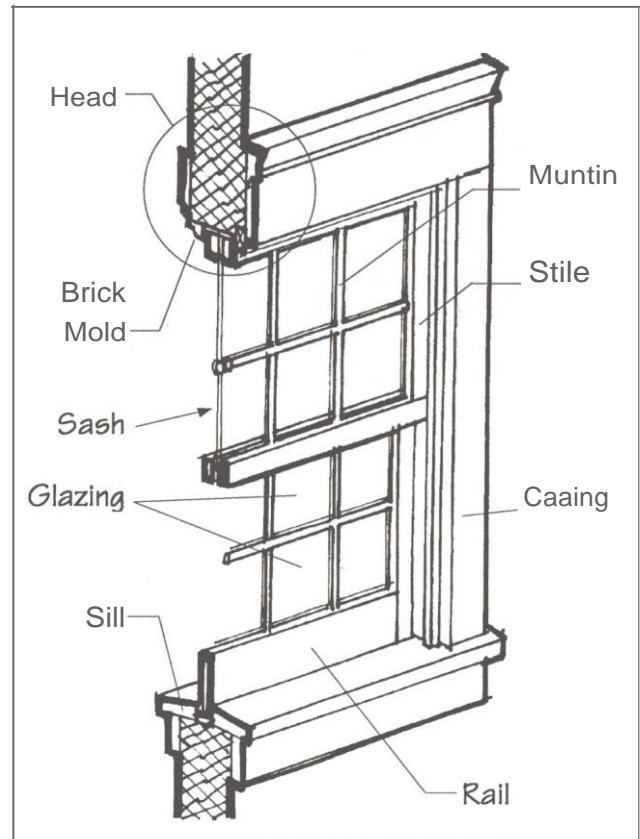
- This includes the window sash, lintels, sills, architraves, shutters, pediments, hoods, transoms and all hardware.
- Do not alter the size of window panes or sash. Such changes destroy the scale and proportion of the building.
- Visually duplicate the design, hardware and, if possible, the material of the older window sash if new sash is to be used.

### H.17 Maintain historically significant storefront openings.

- The size and shape of original windows are important characteristics that contribute to the integrity of historic commercial buildings. Avoid altering the shape of these features.
- When these elements have already been altered, consider restoring them if their original condition can be determined.

### H.18 Retain the original shape of the transom glass in historic storefronts.

- Transoms, the upper glass band of traditional storefronts, introduced light into the depths of the building, saving on light costs. These bands are found on some historic storefronts, and they often align at approximately the same height along the block.
- The shape of the transom is important to the proportion of the storefront, and it should be preserved in its historic configuration whenever possible.
- If the original glass is missing, installing new glass is strongly preferred. However, if the transom must be blocked out, be certain to retain the original proportions. One option might be to use it as a sign panel or decorative band.

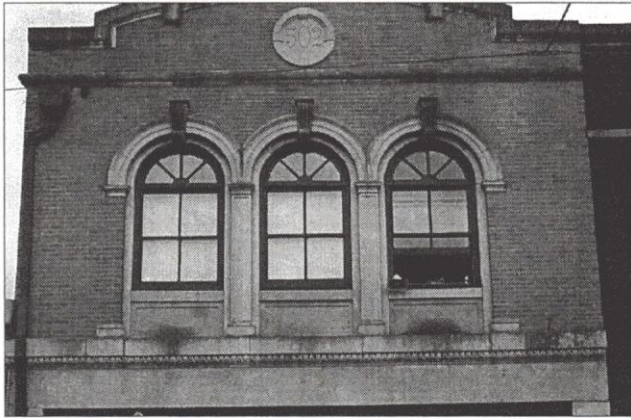


*Typical window components for most historic double-hung windows.*



*Retain the original shape of the transom glass in historic storefronts. Covering the transom not only reduces light levels on the inside, but will block one of the important character-defining features of the storefront and is inappropriate.*





*Preserve historic upper story windows.*

#### **H.19 Preserve historic upper story windows.**

- Historically, upper story windows had a vertical emphasis. The proportions of these windows contribute to the character of each commercial storefront.
- Don't block them or alter their size.
- Consider re-opening windows that are currently blocked.
- Maintain the historic sash and wood trim as well. Repair sash rather than replace it when feasible.
- See also *Energy conservation guidelines*, pages 62-63.

#### **H.20 Adding new windows to blank party walls may be acceptable.**

- In some instances where one building was razed, the adjacent building now has a blank "party wall." Where these exist, it may be acceptable to add new windows.
- These new windows should be limited in number and should not be located too close to the primary facade of the building.

### **Entries**

#### **H.21 Maintain historically significant doors.**

- The size and shape of original doors are important historic characteristics that contribute to the integrity of historic commercial buildings.
- Use original doors and door hardware when they can be repaired and reused in place. Do not "discard" the original doors and door hardware when they cannot be repaired.
- Avoid altering the shape of these features.
- If these elements have already been altered, consider restoring them if their original condition can be determined.

SOUTH MAIN STREET HISTORIC PRESERVATION DISTRICT

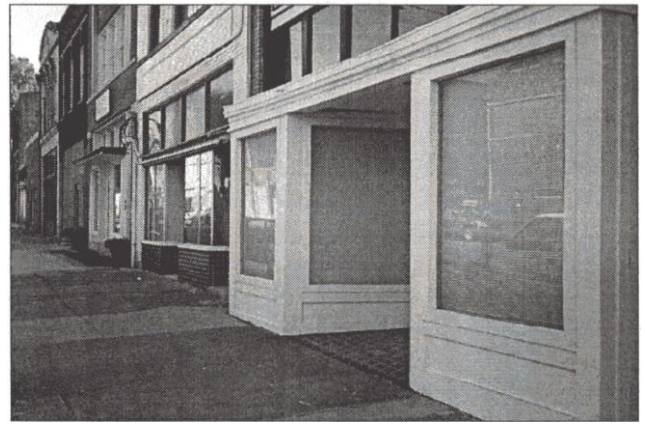
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CITY of MEMPHIS



H.22 When replacement is necessary, use a door style that is found on similar storefronts in the area.

- A wood door with an open glass panel is appropriate on most styles. The glass should make up at least two-thirds of the door.
- Doors with metal frames and large areas of glass are particularly appropriate on Art Deco style buildings.
- The original doorway configuration should be preserved in any situation.



*Maintain recessed entries where they are found.*

H.23 Maintain recessed entries where they are found.

- The repetition of recessed entries provides a rhythm of shadows along the street, which helps establish a sense of scale.
- These recessed entries were designed to provide protection from the weather and the repeated rhythm of these shaded areas along the street helps to identify business entrances. Typically, recessed entries were set back between three to five feet.
- Restore the historic recessed entry if it has been altered.
- Avoid doors that are flush with the sidewalk.



*When replacement is necessary, use a door style that is found on similar storefronts in the area. A wood door with an open glass panel is appropriate on most styles.*

H.24 Where entries are not recessed, maintain them in their original position when feasible.

- However, one may also need to comply with other code requirements, including door width, swing and construction.

In some cases, entries must comply with accessibility requirements of the Americans with Disabilities Act. Note, however, that some flexibility in application of these other regulations is provided for historic properties.

H.25 A new entry that is to be located on a side or rear wall should be subordinate in scale and design character to the primary entry.

Traditionally, service doors that were modest in character were used on these secondary walls. This character should be maintained.



*If the original kickplate is missing, develop a sympathetic replacement design.*



*Don't cover or obscure original facade materials.*

## Kickplates

H.24 Retain the kickplate as a decorative panel.

- The kickplate, located below the display window, adds interesting detail to the streetscape and should be preserved.

H.25 If the original kickplate is missing, develop a sympathetic replacement design.

- Wood is an appropriate material for replacements on most styles. However, ceramic tile and masonry may also be considered when appropriately used with the building style.

## Facade Materials

Historic building materials and craftsmanship add textural qualities as well as visual continuity and character to the streetscape and should be preserved.

H.26 Preserve original facade materials.

Historically, brick was the dominant building material in the South Main Street Historic District.

H.27 Don't cover or obscure original facade materials.

- Covering of original facades not only conceals interesting details, but also interrupts the visual continuity along the street. If the original material has been covered, uncover it, if feasible.

H.28 When replacement of facade material is needed, replace it in-kind.

- Match brick and mortar in color, profile and texture to that of the original building or to another similar historic building.

.





## Cornices

### H.29 Preserve the character of the cornice line.

- Most historic commercial buildings have cornices to cap their facades. Their repetition along the street contributes to the visual continuity on the block.
- A straight or stepped parapet is appropriate.

### H.30 Reconstruct a missing cornice when historic evidence is available.

Use historic photographs to determine design details of the original cornice.

- The substitution of another old cornice for the original may be considered, provided that the substitute is similar to the original.

### H.31 A simplified interpretation is also appropriate for a replacement cornice if evidence of the original is missing.

Appropriate materials include stone, brick and stamped metal.



*Where a cornice is missing (as in the photo above), reconstruct it with historic evidence or develop an appropriate, simplified interpretation.*



*When a building is missing its cornice...*



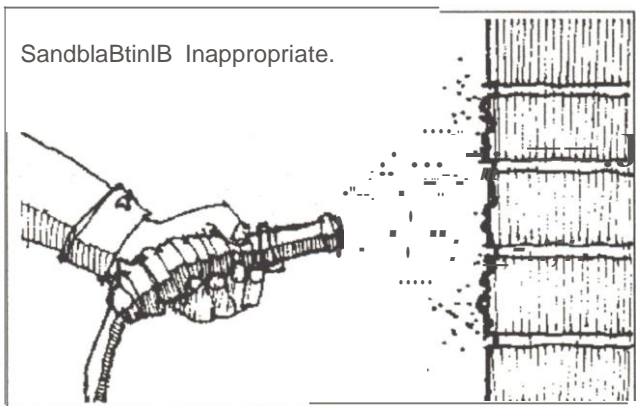
*Reconstruct a missing cornice when historic evidence is available.*



*A simplified interpretation also is appropriate for a replacement cornice if evidence of the original is missing.*



*Some buildings incorporate decorative roofing elements such as copings with bar tile accents. Where such features exist, they should be preserved.*



*Use the gentlest possible procedures for cleaning and refinishing historic materials. Abrasive methods such as sandblasting are strongly discouraged, as they permanently erode building materials and finishes and accelerate deterioration.*

## Roofs

H.32 Preserve the historic character of the roof.

- Altering a historic parapet line is inappropriate.
- Flat roofs (some with a slight pitch for water drainage) are appropriate.

Some buildings incorporated decorative roofing elements such as copings with bar tile accents. Where such features exist, they should be preserved.

H.33 Conceal a roof deck by placing it back from the front parapet.

- This will allow one to continue to perceive the historic character of the cornice line. (See also the general guidelines.)

## Technical Repairs

Many historic building elements survive that should be maintained in a manner that will preserve their integrity as character-defining features.

H.34 Use the gentlest means possible to clean the surface of a structure.

- Perform a test patch (in an inconspicuous place) to determine that the cleaning method will cause no damage to the material surface. Many procedures can actually have an unanticipated negative effect upon building materials and result in accelerated deterioration or a loss of character.
- Abrasive methods such as sandblasting are strongly discouraged, as they permanently erode building materials and finishes and accelerate deterioration.

**If** cleaning is appropriate, a low pressure water wash is preferred. Chemical cleaning may be considered if a test patch is first reviewed and negative effects are not found.

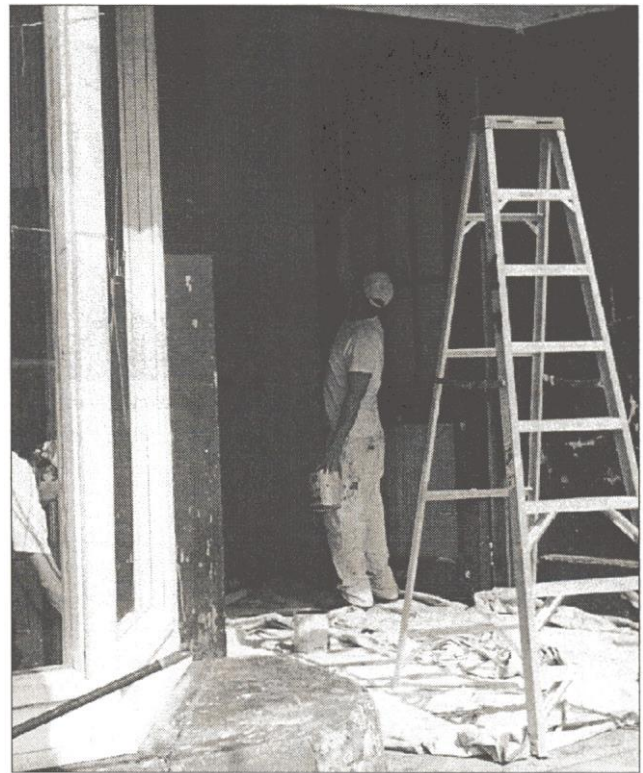


**H.35 Repair deteriorated primary building materials by patching, piecing-in, consolidating or otherwise reinforcing the material.**

- Avoid the removal of damaged materials that can be repaired.
- Isolated areas of damage may be stabilized or fixed, using consolidants. Epoxies and resins may be considered for wood repair and special masonry repair components also may be used.

**H.36 Plan repainting carefully.**

- If masonry has been painted, it may be preferable to continue to repaint it, because paint removal methods may cause damage to the building materials and finish.
- Note that frequent repainting of trim materials may cause a build up of paint layers that obscure architectural details. When this occurs, consider stripping paint layers to retrieve details. However, if stripping is necessary, use the gentlest means possible, being careful not to damage architectural details and finishes.



*Plan repainting carefully.*

**H.37 Generaly, brick that was not painted historically should remain unpainted.**

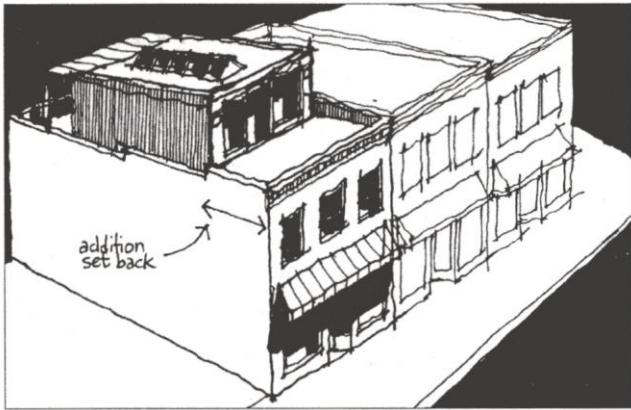
- Masonry naturally has a water-protective layer, or patina, to protect it from the elements. Painting masonry walls can seal in moisture already in the masonry, thereby not allowing it to breathe and causing extensive damage over the years.
- Painting of brick, unless it is mismatched or so deteriorated that it cannot withstand weather, is not appropriate.



*Preserve historic mortar characteristics. New mortar should match the original in appearance. This patch is inappropriate.*

**H.38 Preserve historic mortar characteristics.**

- Original mortar, in good condition, should be preserved in place.
- Repoint only those mortar joints where there is evidence of moisture problems or when sufficient mortar is missing.  
Duplicate the old mortar in strength, composition, color, texture and joint width and profile. Mortar joints should be cleared with hand tools. Using electric saws and hammers to remove mortar can seriously damage the adjacent brick.
- Avoid using mortar with a high portland cement content, which will be substantially harder than the brick and does not allow for expanding and contracting. The result is deterioration of the brick itself.



*An addition should be set back from any primary, character-defining facade and its architectural details should be kept simple.*

## Additions to Historic Buildings

All additions should meet these guidelines:

H.39 An addition should be compatible in scale, materials and character with the main building.

- An addition should relate to the historic building in mass, scale and form. It should be designed to remain subordinate to the main structure. An addition with a pitched roof is inappropriate.
- The addition should be subtly distinguishable in its design from the historic portion and have simplified details.
- An addition to the front of a historic building is inappropriate.

H.40 An addition should be set back from any primary, character-defining facade.

- An addition should be to the rear of the building. A roof-top addition should be set back substantially, to preserve the perception of the historic scale of the building.
- If a roof-top addition is appropriate, a minimum setback of 25 feet from the building front should be considered.
- A roof-top addition shall be simple in design to prevent it from competing with the primary facade.

H.41 An addition or alteration should be done in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

## Structural Systems

- H.42 Treat known structural problems before they result in excess deterioration and shorten the life of the building.
- H.43 Weakened structural members and systems should be stabilized.
- H.44 Disturbing the existing foundation with excavation that could undermine the structural stability of the building is discouraged.
- H.45 **It** is important to recognize the special problems inherent in the structural systems of historic buildings, especially where there are visible signs of cracking deflections, or failure.

# Guidelines for New Construction





**Note:**

*Examples of compatible new construction in other historic districts are provided to illustrate the design principles of this chapter.*



*Before: New buildings should be compatible with the historic context. Creative new design is especially encouraged that is compatible with the design goals of the district. Here, a vacant lot awaits compatible infill. (See below.)*

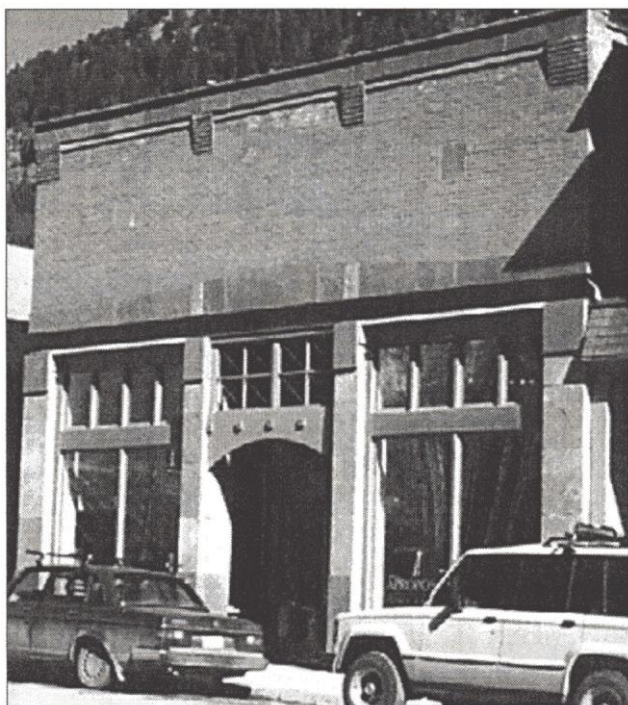


*After: Simplified interpretations of traditional building elements, including a transparent first floor with display windows and an ornamental cornice, help this new building fit into its historic context.*



*Contemporary interpretations of traditional building elements are encouraged. In this case, shed form awnings are stretched across rigid frames. Transom windows are expressed with a metal grill design.*





*Contemporary interpretations of traditional buildings, which are similar in scale and overall character to those seen historically, are strongly encouraged.*



*When constructing a new building, maintain the uniform alignment of facades.*

## Chapter 4: Design Guidelines for New Construction

These design principles apply to all new construction projects and renovations to noncontributing buildings in the South Main Street Historic Preservation District. New buildings and additions should not imitate historic buildings, but should be compatible with them. Creativity in new design is especially encouraged when it also is compatible with the design goals of the district. Note, however, that designs that are incompatible with the district may be more appropriately located elsewhere. The challenge is to strike a balance in the design of a new building such that it will be compatible with its historic neighbors without literally copying the historic designs of the area.

Few opportunities exist for infill in the district. However, even one large, inappropriate building could strongly affect the character of the district and one's ability to interpret its historic character. Therefore, the design of new construction is very important and should be carefully considered.

### Architectural Character

N.1 The literal imitation of older historic styles is discouraged.

- Contemporary interpretations of traditional buildings, which are similar in scale and overall character to those seen historically, are strongly encouraged.
- In essence, infill should be a balance of new and old in design.
- This applies to architectural details as well as the overall design of a building.

### Site Plan Guidelines

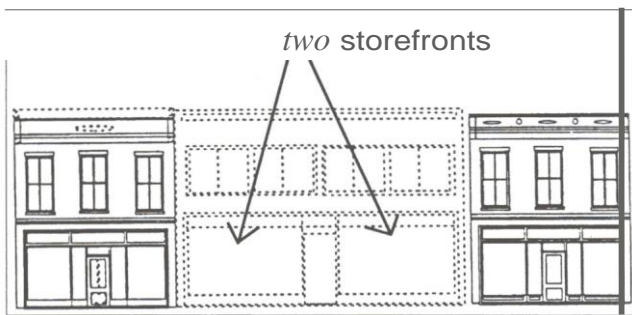
N.2 Respect the town grid in new construction. Orient a new building parallel to its lot lines, in a manner similar to historic building orientation, not at an angle.

Orient the primary facade toward the street.

N.3 Maintain the uniform alignment of facades. Align the building front at the sidewalk edge.



*New construction should appear similar in mass and scale to historic structures found traditionally in the area. A variety of building heights and forms can be seen along the street.*



*Divide larger buildings into "modules" that appear similar in scale to buildings seen traditionally in the block.*



*The roof of a new building should be visually compatible by not contrasting greatly with the roof shape and orientation of surrounding buildings.*

## Mass and Scale

- N.4 New construction should appear similar in mass and scale to historic structures found traditionally in the area.
- N.S Buildings should appear similar in width to those seen historically in the block.
  - Historically, buildings were built in 25-foot increments. New buildings should reflect this pattern.
- N.6 Buildings should appear similar in height to those seen historically in the block.
  - Historically, most buildings were one, two and three stories in height.
  - New buildings should reflect this range.
  - Consider that large projects should provide variety in building heights, including one and two story portions.
- N.7 Floor-to-floor heights should appear to be similar to those seen historically in the block.
  - In particular, the first floor windows should appear similar in height to those seen traditionally.
- N.S Divide larger buildings into "modules" that appear similar in scale to buildings seen traditionally in the block.
  - If a larger building is divided into multiple "modules," these should be expressed three-dimensionally, throughout the entire building, including the roof.

## Roof Shape

- N.9 The roof of a new building should be visually compatible by not contrasting greatly with the roof shape and orientation of surrounding buildings.



## Materials

N.10 Simple material finishes are encouraged.

- Matte finishes are preferred.
- Polished stone, for example, is inappropriate.

N.11 Materials should appear similar to those used historically.

- Traditional materials are preferred, primarily stone and brick.
- New materials may be considered, but they should appear similar in character to those used traditionally in the district. For instance, brick should be similar in size to that used historically.
- New materials should have a demonstrated durability. For example, some facade materials used in new construction are more susceptible to weather and simply do not last as long as stone or brick.
- Materials should be used in a manner similar to that used traditionally.
- Do not employ "used" brick in new construction. This can give a false impression of the building's history.



*Materials should appear similar to those used historically, as do the materials in this new building.*



*The ratio of solid to void should be similar to that seen traditionally on commercial storefront buildings in the district.*

## Solid-to-void Ratio

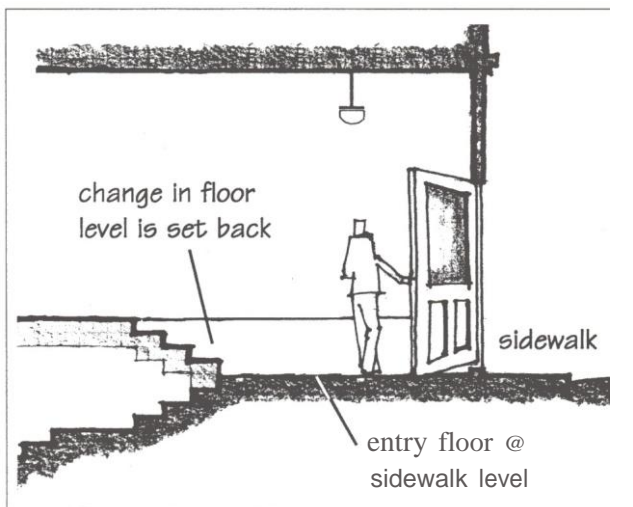
N.12 The ratio of window-to-wall should be similar to that seen traditionally on commercial storefront buildings in the district.

First floors should be more transparent than upper floors.

- Upper floors should appear more solid than first floors.



*Maintain the alignment of horizontal elements along the block. Moldings above display windows and transoms are examples of features that align.*



*The main floor of a building should align with those of historic properties. Any change in the floor level should be located back from the front entry.*



*Upper story windows with vertical emphasis are encouraged.*

## Alignment of Facade Elements

### N.13 Maintain the alignment of horizontal elements along the block, including building cornices.

- This alignment occurs because many of the buildings are similar in height.
- Window sills, moldings and cornices are among those elements that may be seen to align.
- The main floor of a building should align with those of historic properties.

## Windows

### N.14 Upper story windows with vertical emphasis are encouraged.

### N.15 Windows should be trimmed with wood, painted metal or anodized aluminum.

- This trim should have a dimension similar to that used historically.

### N.16 Window dimensions that are similar to those used traditionally are encouraged.

- Many windows are "one-over-one," in that a single pane of glass is in each the upper and lower sash. Others are "two-over-one," with two panes (or lights) in the upper half. These arrangements are preferred.
- The dividing frame elements, or muntins, in a window should be similar in dimension to those used traditionally.

## Entries

### N.17 Building entrances should appear similar to those used historically in the block.

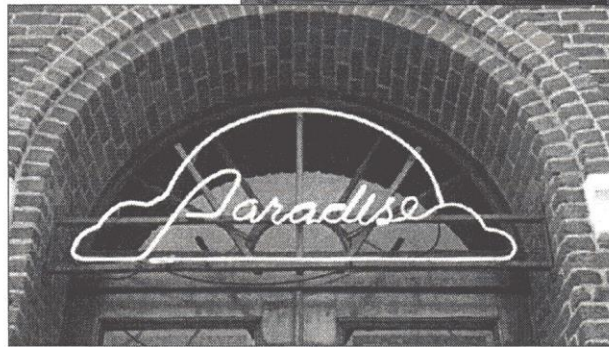
- Building entrances should be recessed.
  - There is, however, historic precedence for doors mounted at the sidewalk edge, which may be considered in new construction if allowed by building and other codes.
- Building entrances should be in scale with the overall facade.
- Locate the primary entrance facing the street.
  - Clearly define primary entrances.

### N.18 Doors should be trimmed with wood, painted metal or anodized aluminum.

- This trim should have a dimension similar to that used historically.



# Guidelines for Signs





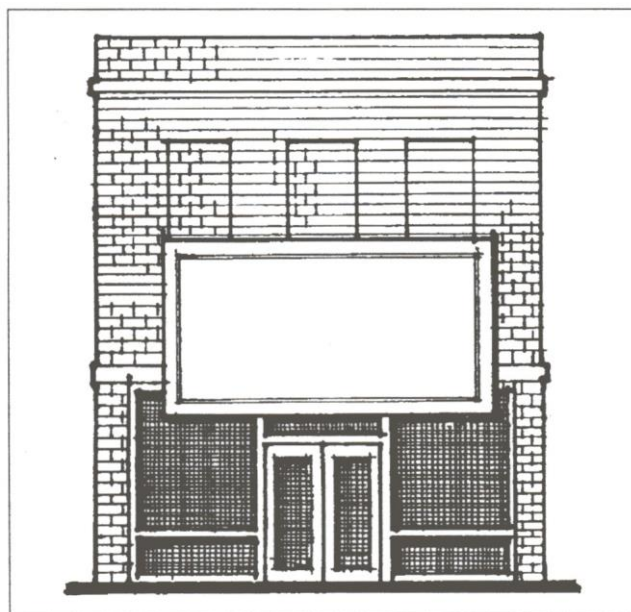
## Chapter 5:

# Guidelines for Signs

Historically, signs used on South Main Street were relatively simple. They varied in size and location, but most were simple painted panels with simple lettering styles. The earliest signs had no lighting. In later years, an indirect light source was typical. These relationships should be continued. To do so, the Memphis Landmarks Commission seeks to limit the size and number of signs so that no single sign dominates the setting, but, rather, the district reads as a distinct neighborhood.



*The overall facade composition, including ornamental details and signs, should be coordinated. Signs also should be in proportion to the building, such that they do not dominate the appearance.*



*Inappropriate: A sign should be subordinate to the overall building composition.*

## Sign Context

A sign typically serves two functions: first, to attract attention, and second to convey information. If it is well designed, the building front alone can serve the attention-getting function, allowing the sign to be focused on conveying information in a well conceived manner. All new signs should be developed with the overall context of the building and of the district in mind.

S.1 Consider the building front as part of an overall sign program.

- Coordinate the overall facade composition, including ornamental details and signs.
- Signs should be in proportion to the building, such that they do not dominate the appearance.
- Develop a master sign plan for the entire building front, which should be used to guide individual sign design decisions.

S.2 A sign must be subordinate to the overall building composition.

- A sign shall appear to be in scale with the facade.
- Locate a sign on a building such that it will emphasize design elements of the facade itself. In no case should a sign obscure architectural details or features.
- Mount signs to fit within existing architectural features. Use signs to help reinforce the horizontal lines of moldings and transoms seen along the street.
- Unless there is historical evidence, signs should not be located on the roof.

S.3 A sign should be in character with the material, color and detail of the building.

Simple letter styles and graphic designs are more appropriate on many of the structures found on South Main Street.

## Permitted Sign Types

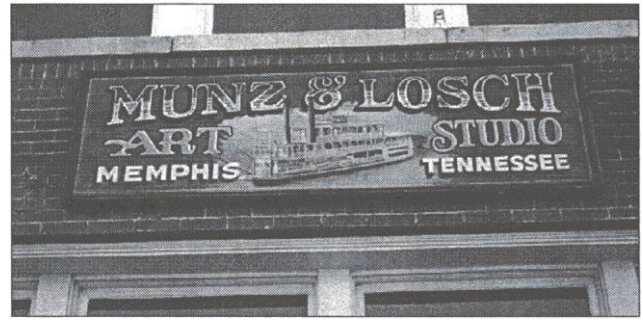
- S.4 Flush-mounted wall signs may be considered.
- A flush-mounted wall sign is one that is mounted flat to the wall; in most cases, a flush-mounted wall sign should be positioned just above the display window. It shall not be located above second floor windows.
  - When feasible, place a wall sign such that it aligns with others on the block.
  - When planning a wall sign, determine if decorative moldings exist that could define a "sign panel." If so, locate flush-mounted signs such that they fit within panels formed by moldings or transom panels on the facade. In no case should a sign obscure significant facade features. If no such molding exists, a sign should not cover more than fifty percent (50%) of the area between adjacent architectural elements.

- S.S Projecting signs may be considered.
- A projecting sign should be located near the business entrance at, or slightly above, eye level, just above the door or to the side of it.
- In general, only one projecting sign per building facade is allowed. However, where the Commission determines that the result would be compatible with the district, one projecting sign shall be allowed for each distinct facade module of a building.

Note that other approvals may be required to allow a sign to overhang the public right-of-way.

- S.6 A window sign may be considered.
- A window sign may be painted on a window. A window sign may cover approximately thirty percent (30%) of the total window area.

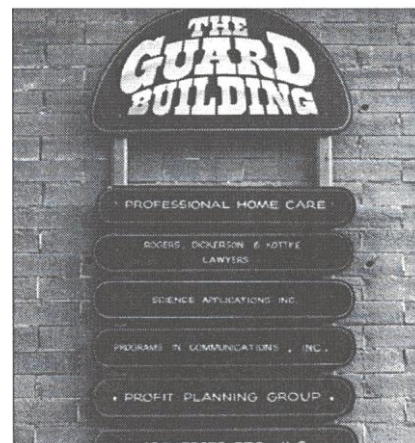
- S.7 A directory sign may be considered.
- Where several businesses share a building, coordinate the signs. Align several smaller signs, or group them into a single panel as a directory to make them easier to locate. Use similar forms or backgrounds for the signs to tie them together visually and make them easier to read.



*Appropriate: A flush-mounted wall sign is one that is mounted flat to the wall; in most cases, a flush-mounted wall sign should be positioned just above the display window.*



*A window sign may be considered. A window sign may be painted on or hung just inside a window.*



*Appropriate: Where several businesses share a building, coordinate the signs.*





*Any sign that visually overpowers the building or obscures significant architectural features is inappropriate.*



*Appropriate: Symbol signs add interest to the street, are quickly read and are remembered better than written words.*

## Inappropriate Sign Types

- S.5 Signs that are out of character with those seen historically, and that would alter the historic character of the street, are inappropriate.
  - Any sign that visually overpowers the building or obscures significant architectural features is inappropriate.
  - Internally illuminated cabinet signs are not appropriate.
- S.9 Using billboards on roofs of historic structures is inappropriate.

## Sign Materials

- S.10 Sign materials shall be compatible with that of the building facade.
  - Painted wood and metal are appropriate materials for signs. Their use is encouraged. Unfinished materials, including unpainted wood, are discouraged because they are out of character with the historic context. Highly reflective materials that will be difficult to read are inappropriate. Painted signs on blank walls were common historically and may be considered.

## Sign Content

- S.11 Symbol signs are encouraged.
  - Symbol signs add interest to the street, are quickly read and are remembered better than written words.
- S.12 Use colors for the sign that are compatible with those of the building front.
- S.13 Simple sign designs are preferred.
  - Typefaces that are in keeping with those seen in the area historically are encouraged. Avoid sign types that appear too contemporary.
  - Also limit the number of colors used on a sign. In general, no more than three colors should be used.



- S.14 Select letter styles and sizes that will be compatible with the building front.
- In general, letters should not exceed 10 inches in height for a typical one-bay storefront. This applies to letters on flush-mounted, projecting and window signs. Taller letters may be considered, for flush-mounted signs only, on a larger surface area.
  - Avoid hard-to-read or overly intricate typeface styles.
- S.15 Preserve historic painted signs where they exist.

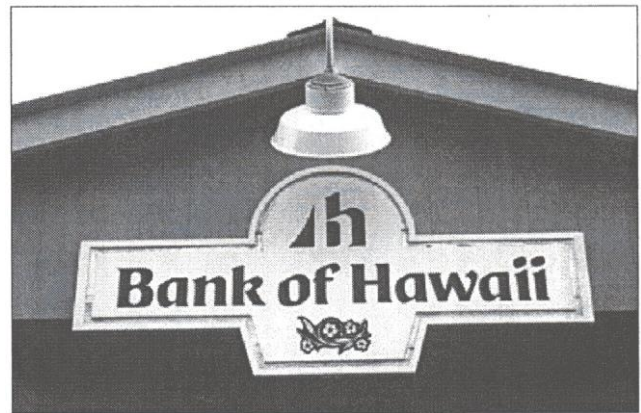


*Preserve historic painted signs where they exist.*

## Sign Lighting

One should be able to perceive the historic character of individual buildings and of the district as a whole during both day and night. In this regard, sign lighting should be compatible with the historic character of the street.

- S.16 The light for a sign shall be an indirect source.
- Light shall be directed at the sign from an external, shielded lamp. Internal illumination of a sign is inappropriate.
  - A warm light, similar to daylight, is appropriate.
- S.17 Neon signs are appropriate.
- Neon signs were a part of the tradition in South Main Street, and their use may be continued.
  - Use neon in limited amounts so it does not become visually obtrusive.



*Appropriate: Light shall be directed at the sign from an external, shielded lamp.*

## Off-Premise Signs

- S.18 Off-premise signs, such as billboards shall be permitted if they are based on accurate historic photographic evidence.
- Any billboards proposed in the district shall be in substantial conformance with the materials, locations, sizes and designs of historic billboard signs that existed between 1890 and 1948.



# Guidelines for All Projects







## Chapter 6:

# Guidelines for All Projects

These design guidelines shall apply to all projects in the South Main Street Historic Preservation District. These include certain site improvements, alterations to existing structures and new construction.

### Accessibility

The Americans with Disabilities Act (ADA) mandates that places of public accommodation be accessible to all users.

**A.1 The guidelines introduced herein should not prevent or inhibit compliance with accessibility laws.**

- All new construction shall comply completely with ADA.
- Owners of historic properties also should comply to the fullest extent, while also preserving the integrity of the character-defining features of their buildings.
- Special provisions for historic buildings exist in the law that allow some alternative solutions in meeting the ADA standards. For example, some building owners have placed ramps within interior spaces so as not to interfere with the historic storefront.

Consult with the State Historic Preservation Office (see MLC staff for contact information) for more information regarding compliance or alternative solutions in meeting the ADA.



*The guidelines introduced herein should not prevent or inhibit compliance with accessibility laws.*



## Acoustics

- A.2 Minimize the emission or transmission of sound, noise and amplified music.
- Use techniques that will not damage the historic building fabric.
  - Preserve historic windows in the process.
    - Either abut the two glasses,
    - Use a moisture absorbing material, or
    - Install new windows behind existing ones, to create an air space that will reduce sound transmission.
  - Consider isolating upper floor framing from lower floors to minimize transmission of sound.

## Archaeological Features

- A.3 Arrange for an archaeological survey of all terrain that must be disturbed during rehabilitation or new construction projects.
- The survey should be conducted by a professional archaeologist.
  - Leave known archaeological resources intact.
- A.4 Minimize the disturbance of terrain around the structure.
- This will reduce the possibility of destroying unknown archaeological resources.
  - Do not install underground utilities, pavements and other modern features.
- Do not introduce heavy machinery or equipment into areas where their presence may disturb archaeological resources.



*A fixed metal canopy is permitted where evidence demonstrates that one existed during the building's period of significance.*

## Awnings and Canopies

Historically, awnings and canopies have been a successful part of the South Main Street Historic Preservation District and their use is encouraged.

- A.S A fixed metal canopy is permitted where historic evidence demonstrates that a canopy existed during the building's period of significance.
- Appropriate supporting mechanisms are wall-mounted brackets, chains and posts.



**A.6 A fabric awning is also appropriate.**

- Operable awnings are encouraged.
- Use colors that are compatible with the overall color scheme of the facade. Solid colors or simple muted striped patterns are appropriate.
- Simple shed shapes are appropriate for rectangular openings.
- Odd shapes, bullnose awnings and bubble awnings are inappropriate.

**A.7 Internal illumination in an awning is inappropriate.****A.8 Mount an awning or canopy to accentuate character-defining features.**

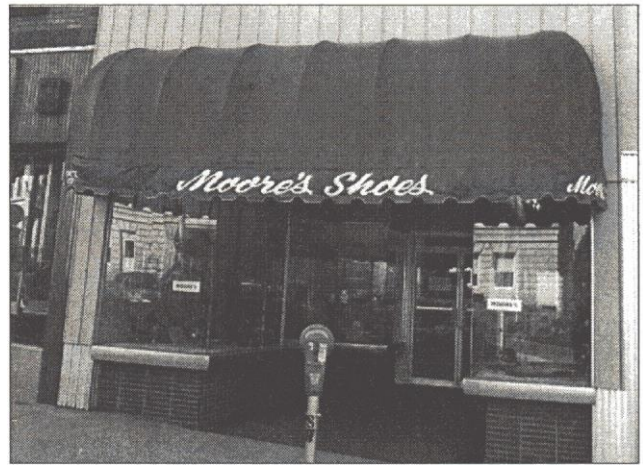
- It should be mounted to highlight moldings that may be found above the storefront and should not hide character-defining features.
- Its mounting should not damage significant features and historic details.

## Demolition

Since the purpose of historic zoning is to protect historic properties, the demolition of a building which contributes historically or architecturally to the character and significance of the district is inappropriate and should be avoided.

**A.9 Demolition of a building in the South Main Street Historic Preservation District is inappropriate if:**

- It is of such architectural or historical interest and value that its removal would be detrimental to the public interest.
- It is of such old or unusual or uncommon design and materials that it could not be reproduced without great difficulty and expense.
- Its proposed replacement would make a less positive visual contribution to the district, would disrupt the character of the district, or would be visually incompatible.



*Odd shaped awnings are inappropriate. For example, a bull-nose awning, such as the one seen above, is out of character.*



*Simple shed shapes are appropriate for rectangular openings.*



A.10 Demolition of a building in the South Main Street Historic Preservation District is appropriate if one of the following applies:

- It has lost its architectural and historical integrity and importance and its removal will not result in a more negative, less appropriate visual effect on the district.
- It does not contribute to the historical or architectural character and importance of the district and its removal will result in a more positive, appropriate visual effect on the district.

## Design for Energy Conservation

Many times historic elements on commercial structures are lost due to a misconception that old doors and windows are not energy efficient. For the most part historic structures were constructed to be naturally energy efficient (e.g. high ceilings) and often times are more energy efficient than even the most "up-to-date" buildings.

A.11 The use of energy conservation methods in building design is encouraged.

- It is not necessary to remove existing glass or to install thermopane glass to realize the energy savings. Generally, the problem is that older sash has dried and the glazing compound around it has shrunk, which allows air to leak around the glass.
- The best strategy is to re-glaze the existing glass and add weather-stripping. Storm windows may be installed on the interior side of windows. Be certain that the frame styles of the storm windows match those of the original windows.  
Weather-strip doors and windows.
- Install ceiling fans to circulate the air.
- Install insulation in the attic.  
Consider installing insulation in the basement.

## Fencing

Historically, in the district, fencing and walls were limited and, where found, were utilitarian and industrial in nature. Fencing and walls can be helpful to property owners seeking greater security and/or privacy and may be appropriate along the rear and side of lots.

### **A.12 Fencing should be compatible with its immediate context, including the site and adjacent buildings.**

- Fencing should be kept to a minimum and should reflect the commercial and industrial nature of the district.
- Appropriate materials for fencing includes metal pickets, new brick and wood. Wood fencing should not be used along South Main Street, however.
- Chain link is not an appropriate fencing material except where it is greater than seventy-five (75') from the street edge.
- Where fences are needed along rear property lines or alley edges, consider using metal pickets.
- Where fences are needed along South Main Street consider using a wall which reflects typical storefront elements. These elements should align with similar elements on adjacent buildings. Wood privacy fences may be considered along side streets and Mulberry Street. These fences should be setback at least two feet (2') from the sidewalk edge. Landscaping is strongly encouraged in this setback.
- Lattice along the top of wooden fencing is suburban in character and not appropriate for the district.
- When a privacy fence is needed, it should be six feet (6') in height. In some instances, fences may exceed this height-up to the City limit of eight feet (8'), but this will be considered by the MLC on a case-by-case basis.



*Retaining extant historic glass is important and should be encouraged in all cases.*

## Glass

A.13 Glass used in windows shall appear similar to that used historically.

- Transparent, clear glass is appropriate.
- Tinted glass of 10% grey or less may be considered if it can be demonstrated that visibility to goods and services inside will be maintained.
- Opaque and mirror glass are inappropriate.
- Retaining extant historic glass is important and should be encouraged in all cases except where safety glass or wire glass is required by code.

## Landscaping

Landscaping will enhance the pedestrian experience and is therefore encouraged. Limited opportunities exist for landscaping along South Main Street, but these should be explored whenever feasible.



*Using an opaque window material is inappropriate.*

A.14 Landscaping is encouraged where space allows.

- Landscape features such as parks, gardens, street lights, signs, benches, and walkways that have traditionally linked buildings to their environment should be retained.
- Landscaping may be in rear courtyards and alley areas.
- Storefronts should continue to define the sidewalk edge.
- Where fences are needed along rear courtyards or alley edges, consider using metal pickets.



*If a fence is needed along a rear courtyard or alley edge, consider using a metal picket fence.*

A.15 For open space on a site, define the edge of the property with landscape elements.

- For example, define the edges of a vacant lot with landscaping (low-scale urban street trees or shrubs) or structural elements.
- Landscaping elements should align with adjacent buildings and be compatible with the character of the neighborhood in size, scale, and type. Free-form, suburban type landscaping is inappropriate in this setting.
- Consider using a fence that reflects typical storefront elements. These elements should align with adjacent buildings.

## Lighting

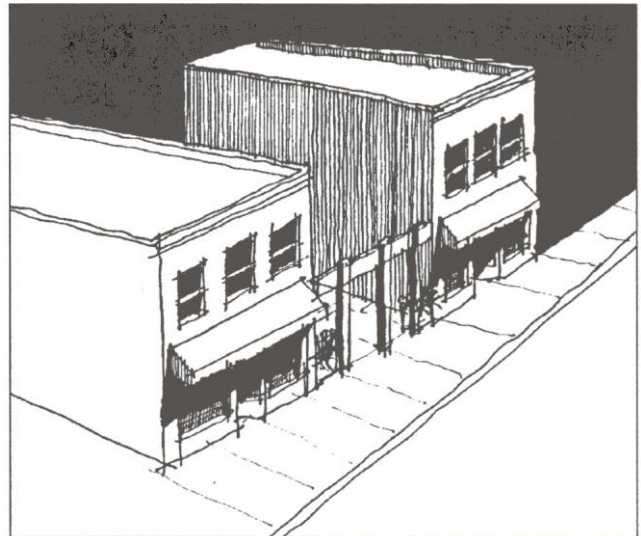
Lighting designs should enhance one's ability to interpret the historic character of the street, as seen at night, and should not overwhelm it.

A.16 Use lighting for the following:

- To accent architectural details.
- To accent building entries.
- To accent signs.
- To illuminate sidewalks.

A.17 Use lighting as it was used historically in the district.

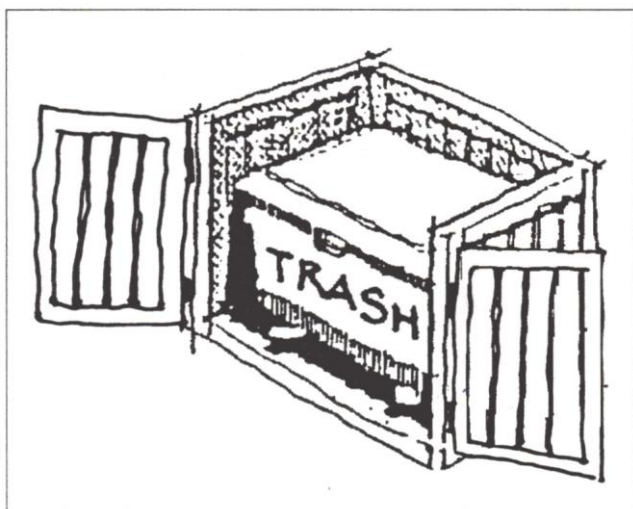
- Shielded lighting is preferred.
- Lighting should not dominate a facade or the street.
- Washing the entire facade with light is inappropriate.



*For open space on a site, define the edge of the property with landscape elements. Consider using a "fence" that reflects typical storefront elements.*



## Mechanical Equipment and Service Utilities



*Minimize the visual impact of trash storage and service areas. Dumpsters shall be screened from view.*



*Minimize the visual impacts of utility connections and service boxes. Locate them on secondary walls when feasible.*

### A.18 Minimize the visual impact of mechanical equipment.

Screen equipment from view.

- Do not locate window air conditioning units or satellite dishes on the building's primary facade.
- Use low-profile mechanical units on rooftops that are not visible from public ways.

### A.19 Minimize the visual impacts of utility connections and service boxes.

- Locate them on secondary walls when feasible.

### A.20 Locate standpipes and other service equipment such that they will not damage historic facade materials.

Cutting channels into historic facade materials damages the historic building fabric and is inappropriate.

- Avoid locating such equipment on the front facade.

### A.21 Minimize the visual impact of trash storage and service areas.

- Dumpsters shall be screened from view.
- Locate service areas away from major pedestrian routes, typically in the rear.
- Consider placing gates on trash storage areas to further diminish its visual impact.

### A.22 Cellular phone towers are not permitted in the district.

- Cellular antennas may be added to roof tops when necessary. The antenna shall be camouflaged by paint or other measures to minimize their impact on the property and streetscape.

## Parking

Automobiles have been a part of the scene for many years. Historically, however, they were a secondary feature in the street scene. Today, their visual impacts should be minimized, to enable one to perceive the historic character of the street.

A.23 Minimize visual impacts of off-street parking, as seen from the public way.

- Screen the edges of parking lots with planted areas, decorative paving, fences, hedges and decorative walls.
- When landscaping at the sidewalk edge use at least a five foot deep plant bed. This will provide a good buffer for pedestrians.
- Using a low brick wall may also be an appropriate solution.
- Landscaping the interior of a parking lot is encouraged.

A.24 Large areas of off-street parking are discouraged along South Main Street.

- Minimize the number of new curb cuts.

A.25 Where appropriate, design a parking area to be accessed from an alley rather than the street.

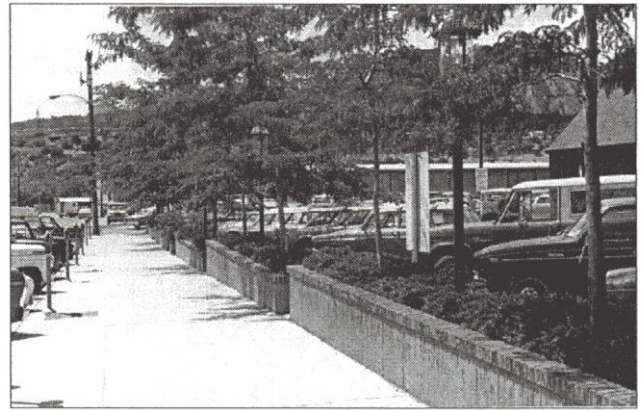
A.26 Locate parking such that it will be subordinate to other site features.

- An on-site parking area should be located inside or behind a building, where its visual impact will be minimized.
- Minimize the surface area of paving and consider using less impervious material such as modular pavers.

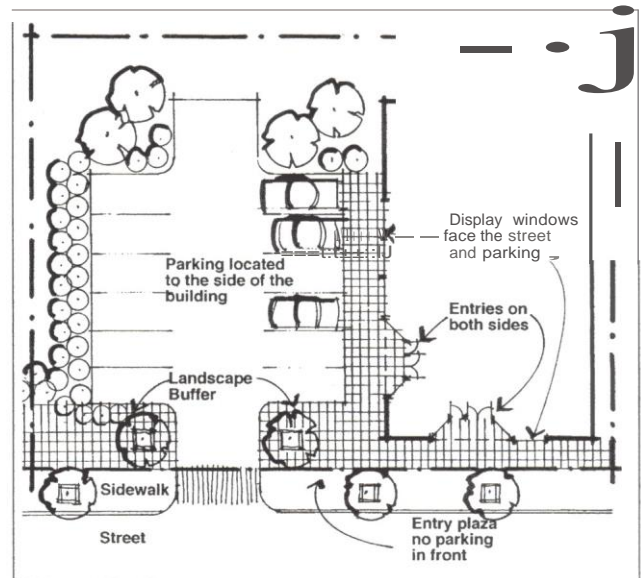
A.27 Minimize the visual impacts of a parking structure.

Cars in a parking structure should be screened from view from the street.

- Street frontage should be reserved for commercial uses. This may be accomplished by locating the parking below grade, with commercial space above, or by "wrapping" parking at grade with a row of commercial spaces.
- Design a parking structure so as to allow space for active uses of the sidewalk.



*Minimize visual impacts of off-street parking, as seen from the public way.*



*Screen a parking area from view from the street. A minimum of five feet should be used as a buffer from the inside sidewalk edge.*

## Relocation

Relocation refers to (1) moving a building into the district (2) moving a building out of the district or (3) moving a building from one site to another within the district.

A.28 Moving an existing building which contributes to the character of the district should be avoided.

A.29 Moving a building which does not contribute to the district, or which has lost architectural integrity due to deterioration and neglect, is appropriate.

- A building may be moved if its removal or the proposal for its replacement will result in a more positive, appropriate visual effect on the district.
- Relocated buildings must be carefully rebuilt to retain and maintain original architectural details and materials.
- A building may be moved into the district if it maintains a sense of architectural unity in terms of style, height, scale, massing, materials, texture and setback with existing buildings along the street.

A.30 A building may be moved from one site to another in the district under the following conditions:

- If the integrity of location and setting of the building in its original location has been lost or is seriously threatened.
- If the new location will be similar in setting and siting.
- **If** the building will be compatible with the buildings adjacent to the new location in style, height, scale, materials and setback.
- If the relocation of the building will not result in a negative visual impact on the site and surrounding buildings from which it will be removed.

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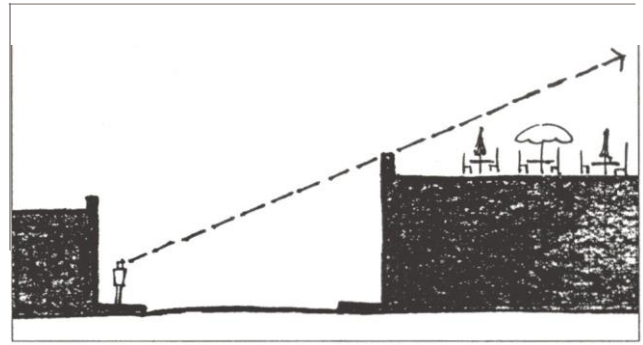
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## Rooftop Uses

- A.31 Minimize the visual impact of rooftop uses as seen from the street.
- A.32 Set activities back such that they are not visible from the sidewalk across the street.
- Set activities approximately 25 feet back for a two-story building.
  - This includes potted plants, umbrellas and tables.
  - For historic buildings, see also the guidelines for historic properties.



*Set activities back such that they are not visible from the sidewalk across the street (approximately 25 feet for a two-story building).*

## Security Devices

- A.33 Minimize the visual impact of security devices.
- New security bar designs should be simple.
  - Locating bars inside the glass of a display window is the only acceptable place.  
Roll-down metal screens are discouraged, because they obscure products on display and thereby weaken the interest of the street to pedestrians when in a closed position.
  - Minimize the visual impacts of alarm devices and intercom panels.
- A.34 Gates may be installed at storefront entries.
- Set them back from the storefront line, when feasible, to maintain the appearance of a recessed entry.  
Where entries were not recessed historically, consider installing gates on the inside of the door.

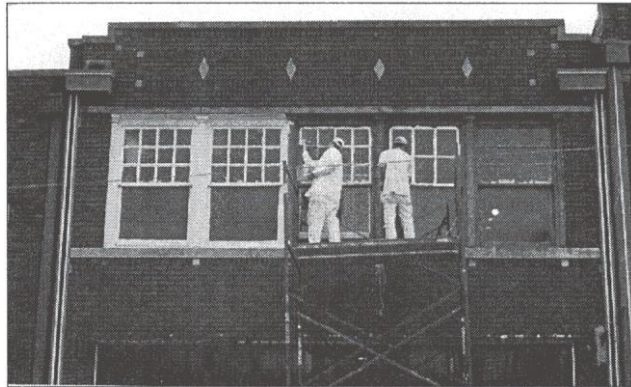
## Sidewalks and Walkways

- A.35 Retaining or repairing early or existing streets, walkways and other paving is encouraged.
- A.36 A new sidewalk should be constructed of concrete.
- A.37 New curbs should be compatible with those granite curbs used historically.  
Where granite curbs survive, they should be preserved.
- New curbs may be of granite or of concrete that is similar in color to granite.





# Appendices







## Appendix A: Interpretation of Terms Related to Compliance

These definitions apply to terms related to compliance in the preceding text.

*Appropriate* - In some cases, a stated action or design choice is defined as being "appropriate" in the text. In such cases, by choosing the design approach referred to as "appropriate," the reader will be in compliance with the guideline. However, in other cases, there may be a design that is not expressly mentioned in the text that also may be deemed "appropriate" by the MLC.

*Consider* - When the term "consider" is used, a design suggestion is offered to the reader as an example of one method of how the design guideline at hand could be met. Applicants may elect to follow the suggestion, but may also seek alternative means of meeting it. In other cases, the reader is instructed to evaluate the ability to take the course recommended in the context of the specific project.

*Context*- In many cases, the reader is instructed to relate to the context of the project area. The "context" relates to those properties and structures adjacent to, and within the same block as, the proposed project.

*Contributing* -Architecturally, historically or geographically significant buildings or structures are generally considered to be "contributing" to a local district.

*Guideline*- In the context of this document, a "guideline" is a requirement that must be met, in order to be in accordance with the intent of this document.

*Historic* - In general, a historic property is one that is at least 50 years old or older, associated with significant people or events or conveys a character of building and design found during the district's period of significance. In the context of this document, a "historic" property is one that is officially designated as contributing by the city under its local landmarks ordinance. Note that locally-designated properties are also listed on the National Register of Historic Places.

*Imperative mood* - Throughout this document, many of the guidelines are written in the imperative mood. The reader is often instructed to "maintain" or "preserve" an established characteristic. For example, one guideline states: "Preserve significant storefront components." In such cases, the user shall comply. The imperative mood is used, in part, because this document is intended to serve an educational role as well as a regulatory one.

*Inappropriate*- Inappropriate means impermissible. When the term "inappropriate" is used, the relevant design approach shall not be allowed. For example, one guideline states: "Signs that are out of character with those seen historically, and that would alter the historic character of the street, are inappropriate." In this case, a design out of character with those seen historically would not be approved.

*Non-contributing*- Recent buildings and those fifty years old or older which have lost their integrity are considered "non-contributing." These buildings or structures do retain value as residential or commercial properties, but do not possess the significance and/or physical integrity necessary to be listed as contributing.

*Preferred* - In some cases, the reader is instructed that a certain design approach is "preferred." In such a case, the reader is encouraged to choose the design option at hand. However, other approaches may be considered.

*Primary facade* -The primary facade is the principal elevation of a building, usually facing the street or other public way.

*Shall*- Where the term "shall" is used in a design guideline, compliance is required. For example, one guideline states: "A sign shall be in character with the material, color and detail of the building."

*Should*- If the term "should" appears in a design guideline, compliance is strongly encouraged, but is not required.

## Appendix B:

# The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings

1. *A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.*
2. *The historic character of a property should be retained and preserved. The removal of historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.*
3. *Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.*
4. *Changes to a property that have acquired historic significance in their own right will be retained and preserved.*
5. *Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.*
6. *Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features should be substantiated by documentary and physical evidence.*
7. *Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.*
8. *Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.*
9. *New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.*
10. *New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*

Alterations and additions to existing properties should not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material. Such design should be compatible with the size, scale, color, material and character of the property, neighborhood and environment.

## Appendix C: Recommendations for On- Going Building Maintenance

**Using regularly scheduled maintenance procedures to preserve historic building materials is strongly encouraged. Consider the following recommendations:**

### C.1 Maintenance of Streets and Alleys

Clear debris from side"Yalks and alleys, especially where site drainage may be affected.

- Clear garbage around dumpsters

### C.2 Maintenance of Upper Story Windows

Wash upper story windows.

Clear debris from upper story windows.

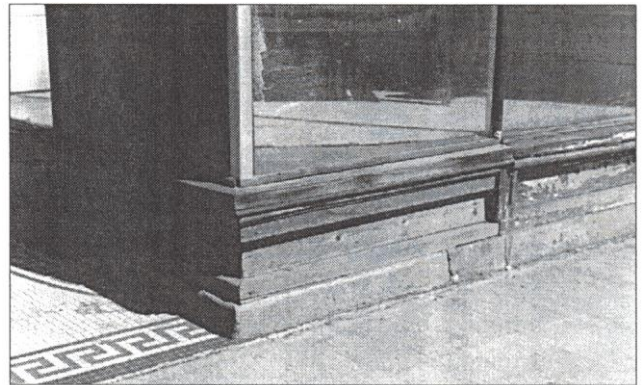
- Repair shades or curtains in upper story windows or replace with new.
- Re-glaze loose glass. This will reduce air leaks.
- Install weather-stripping. This will enhance energy conservation significantly.



*Maintenance of upper story windows, such as repainting the sash, will greatly enhance the visual appearance of a building and mitigate any potential deterioration.*

### C.3 Maintenance of Storefronts

- Wash display windows
- Repair damaged kickplates.
- Re-caulk display windows to reduce air infiltration.
- Install weather-stripping around doors.
- Repoint mortar where necessary. Use the proper procedure for repainting, matching the color, texture and detailing of the original masonry. (More information on this subject available through the National Park Service's Preservation Brief series.)



*Regular and periodic maintenance of a historic building assures that more expensive preservation and restoration measures will not be needed at a future date.*

### C.4 Maintenance of Roofs

- Clear debris from gutters and downspouts to prevent their backing up.
- Patch leaks in the roof. This should be a high priority.
- Replace deteriorated flashing.
- Repoint eroded mortar in the parapet wall. Use an appropriate mortar mix.
- Re-solder downspout connections to prevent water leaking onto walls. Connect downspouts into underground sewers. Do not allow water to disperse at the foundation of a building.



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CITY of MEMPHIS



SOUTH MAIN STREET HISTORIC PRESERVATION DISTRICT

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**C.5 Maintenance of Awnings and Canopies**

- Repair leaking downspouts on metal canopies.
- Replace worn fabric awnings.
- Re-secure loose awning hardware.
- Wash fabric awnings regularly. This will help extend the life of the fabric. Spray with water from the underside first, to lift dirt particles, then rinse them off.

**C.6 Maintenance of Signs**

- Re-secure sign mounts to the building front.
- Repaint faded graphics.
- Repair worn wiring.
- Replace burned out bulbs.
- Remove obsolete signs.
- Preserve historic painted signs in place.

**C.7 Energy Conservation**

- It is not necessary to remove existing glass or to install thermopane glass to realize the energy savings. Generally, the problem is that older sash has dried and the glazing compound around it has shrunk, which allows air to leak around the glass.
- The best strategy is to re-glaze the existing glass and add weather-stripping. Storm windows may be installed on the interior side of windows. Be certain that the frame styles of the storm windows match those of the original windows.

**C.8 Other energy conservation tips include:**

- Reglaze all loose glass.
- Weatherstrip doors and windows.
- Install ceiling fans to circulate air.
- Install insulation in the attic.
- Consider installing insulation in the crawl space or basement.
- Existing windows, if properly caulked and weather-stripped, will provide adequate insulation.
- Most energy loss is through filtration, which can be treated.

**If** a greater degree of insulation is desired, install an interior storm window. This will provide a greater dead air space, which will also reduce sound transmission.

**C.9 Structural Systems**

- Recognize the special problems inherent in the structural systems of historic buildings, especially where there are visible signs of cracking, deflection or failure. Undertake stabilization and repair of weakened structural members and systems.
- Replace historically important structural members only when necessary. Supplement existing structural systems when damaged or inadequate.
- Do not leave known structural problems untreated. This will cause continuing deterioration and will shorten the life of the structure.

## Appendix D: Recommendations for Building Color

Color is not reviewed unless it is for painting unpainted masonry, signs and awnings.

While color in itself does not affect the actual form of a building, it can dramatically affect the perceived scale of a structure and it can help to blend a building with its context. Many buildings are brick and should not be painted.

The color history of South Main Street is distinctly different from that of the central core of downtown. In the downtown core, color was usually reserved. Greens were darker; whites were muted. Surfaces were generally subtle and comparatively refined. South of the core, there was far less variety in color, greens were brighter, and color was usually chosen on the basis of tradition. The following remarks are based largely on extensive examination of paint chips taken from buildings along South Main Street. The general conclusions drawn from this process are confirmed by those whose recollections of the area reach back as far as the 19-teens.

The most prevalent paint color-and a defining characteristic of this area-was bright chrome green. This green was not dark, not subtle, not muted, but bright-not yellow-green, but "Christmas" green, roughly the same color traditionally used on park benches. Almost without exception, every building constructed of red brick had woodwork and metal elements painted with this traditional green color. A less common color for woodwork and metal was white-sometimes creamy, but usually stark. These two color options prevailed, almost without exception, on buildings designed for warehousing, distribution, or manufacturing. On smaller buildings used as restaurants or retail firms, such hues as mustard yellow, bright iron red, and medium blue were occasionally used, though chrome green and white remained predominant, frequently in combination on a single storefront. In a very few cases, original storefronts were stained and varnished, not painted. Color combinations on building facades were probably simple, rarely involving more than two hues.

The following recommendations may be considered:

- D.1 Using the historic color scheme of the building is encouraged.
  - The applicant should conduct an analysis of the historic colors. Select a series of sample test patches and scrape away the layers of paint with a knife to identify early colors. Moisten the sample to determine its original saturation.
  - Owners are encouraged to seek professional lab tests when researching historic color schemes.
- D.2 Use colors to create a coordinated color scheme for the building.
  - The facade should "read" as a single composition.
- D.3 Employ color schemes that are simple in character.
 

Using one base color for the building is preferred.

  - Using only one or two accent colors is also encouraged, although precedent does exist for using more than two colors in some situations.
- D.4 Base or background colors should be muted.
  - Use the natural colors of the building materials, such as the buff color of limestone, as the base for developing the overall color scheme.
  - Use matte finishes instead of glossy ones.
- D.5 Reserve the use of bright colors for accents only.
  - Bright colors may highlight entries.

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**D.6 Sign and awning color should be compatible with the building front.**

- The sign and/or awning should be coordinated with the color scheme of the entire building. Consider using similar colors on signage or awning storefront displays and the door. This is known as the "golden triangle," and is intended to draw a customer's attention to the building, to look at the goods and finally to lead them into the door.

**D.7 Leave natural masonry colors unpainted where feasible.**

- Where the natural color of a building material exists, such as stone or brick, they should be left unpainted.
- For other parts of the building that do require painting, select colors that will complement those of the natural materials.
- If an existing building is already painted, consider applying new colors that simulate the original brick color.

# Glossary

*Alignment.* The arrangement of objects along a straight line.

*Arch.* A structure built to support the weight above an opening. A true arch is curved. It consists of wedge-shaped stones or bricks called Voussoirs (vu-swar'), put together to make a curved bridge which spans the opening.

*Architrave.* The lowest of the three main parts of the entablature. Also, the ornamental moldings around doors, windows and other openings.

*Ashlar.* A square, hewn stone used in building. It also refers to a thick dressed, square stone used for facing brick walls, etc.

*Baluster.* A short, upright column or urn-shaped support of a railing.

*Balustrade.* A row of balusters and the railing connecting them. Used as a stair rail and also above the cornice on the outside of a building.

*Bracket.* A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss.

*Building Form.* The overall shape of a structure (i.e. most Federal-influenced structures are rectangular in form).

*Building Mass.* The physical size and bulk of a structure.

*Building Module.* The appearance of a single facade plane, despite being part of a larger building. One large building can incorporate several building modules.

*Building Scale.* The size of structure as it appears to the pedestrian.

*Comes.* Metal struts supporting leaded glass.

*Canopy.* A roofed structure constructed of fabric or other material placed so as to extend outward from a building providing a protective shield for doors, windows and other openings, supported by the building and supports extended to the ground directly under the canopy or cantilevered from the building.

*Column.* A slender upright structure, generally consisting of a cylindrical shaft, a base and a capital; pillar: It is usually a supporting or ornamental member in a building.

*Cornice.* The projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member.

*Dormer.* A window set upright in a sloping roof. The term is also used to refer to the roofed projection in which this window is set.

*Eave.* The underside of a sloping roof projecting beyond the wall of a building.

*Elevation.* A mechanically accurate, "head-on" drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

*Entablature.* The part of the building carried by the columns. The entablature consists of the cornice, the frieze and the architrave.

*Facade.* Front or principal face of a building, any side of a building that faces a street or other open space.

*False Front.* A front wall which extends beyond the sidewalls of a building to create a more imposing facade.

*Fascia.* A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or "eaves," sides of a pitched roof. The rain gutter is often mounted on it.

**Fenestration.** The arrangement and design of windows in a building.

**Floor Area Ratio.** The relationship of the total floor area of a building to the land area of its site, as defined in a ratio in which the numerator is the floor area, and the denominator is the site area.

**Finial.** The decorative, pointed terminus of a roof or roof form.

**Frame.** A window component: See window parts.

**Frieze.** Any plain or decorative band, or board, on the top of a wall immediately below the cornice. This is sometimes decorated with ornamentation.

**Gable.** The portion, above eave level, of an end wall of a building with a pitched or gambrel roof. In the case of a pitched roof this takes the form of a triangle. The term is also used sometimes to refer to the whole end wall.

**Joist.** One of the horizontal wood beams that support the floors or ceilings of a building. They are set parallel to one another-usually from one to two feet apart-and span between supporting walls or larger wood beams.

**Kickplate.** The horizontal element or assembly at the base of a storefront parallel to a public walkway. The kickplate provides a transition between the ground and storefront glazing area.

**Lintel.** A heavy horizontal beam of wood or stone over an opening of a door or window to support the weight above it.

**Molding.** A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.

**Parapet.** A low wall or railing often used around a balcony or along the edge of a roof.

**Pediment.** A triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides. Usually used as a crowning member for doors, windows and mantles.

**Pier.** The part of a wall between windows or other openings. The term is also used sometimes to refer to a reinforcing part built out from the surface of a wall; a buttress.

**Pilaster.** A support or pier treated architecturally as a column, with a base, shaft and capital that is attached to a wall surface.

**Post.** A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.

**Preservation.** The act or process of applying measures to sustain the existing form, integrity and materials of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

**Protection.** The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, loss or attack or to cover or shield the property from danger of injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the case of archaeological sites, the protective measure may be temporary or permanent.

**Quoin.** (pronounced koin) Dressed stones or bricks at the corners of the buildings, laid so that their faces are alternately large and small. Originally used to add strength to the masonry wall, later used decoratively.

**Rafter.** Any of the beams that slope from the ridge of a roof to the eaves and serve to support the roof.

*Reconstruction.* The act or process of reproducing by new construction the exact form and detail of a vanished building, structure or object, or part thereof, as it appeared at a specific period of time.

*Rehabilitation.* The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural value.

*Renovation.* The act or process of returning a property to a state of utility through repair or alteration which makes possible a contemporary use.

*Restoration.* The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

*Roof* The top covering of a building. Following are some types:

- *Gable roof* has a pitched roof with ridge and vertical ends.
- *Hip roof* has sloped ends instead of vertical ends.
- *Shed roof* (lean-to) has one slope only and is built against a higher wall.
- *Jerkin-head* (clipped gable or hipped gable) is similar to gable but with the end clipped back.
- *Gambrel roof* is a variation of a gable roof, each side of which has a shallower slope above a steeper one.

*Sash.* See window parts.

*Shape.* The general outline of a building or its facade.

*Siding.* The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term "siding" is also more loosely used to describe any material that can be applied to the outside of a building as a finish.

*Sill.* The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

*Size.* The dimensions in height and width of a building's face.

*Soffit.* The underside of a structural part, as of a beam, arch, etc.

*Stile.* A vertical piece in a panel or frame, as of a door or window.

*Stabilization.* The fact or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

*Storefront.* The street level facade of a commercial building, usually having display windows.

*Transom Window.* A small window or series of panes above a door, or above a casement or double hung window.

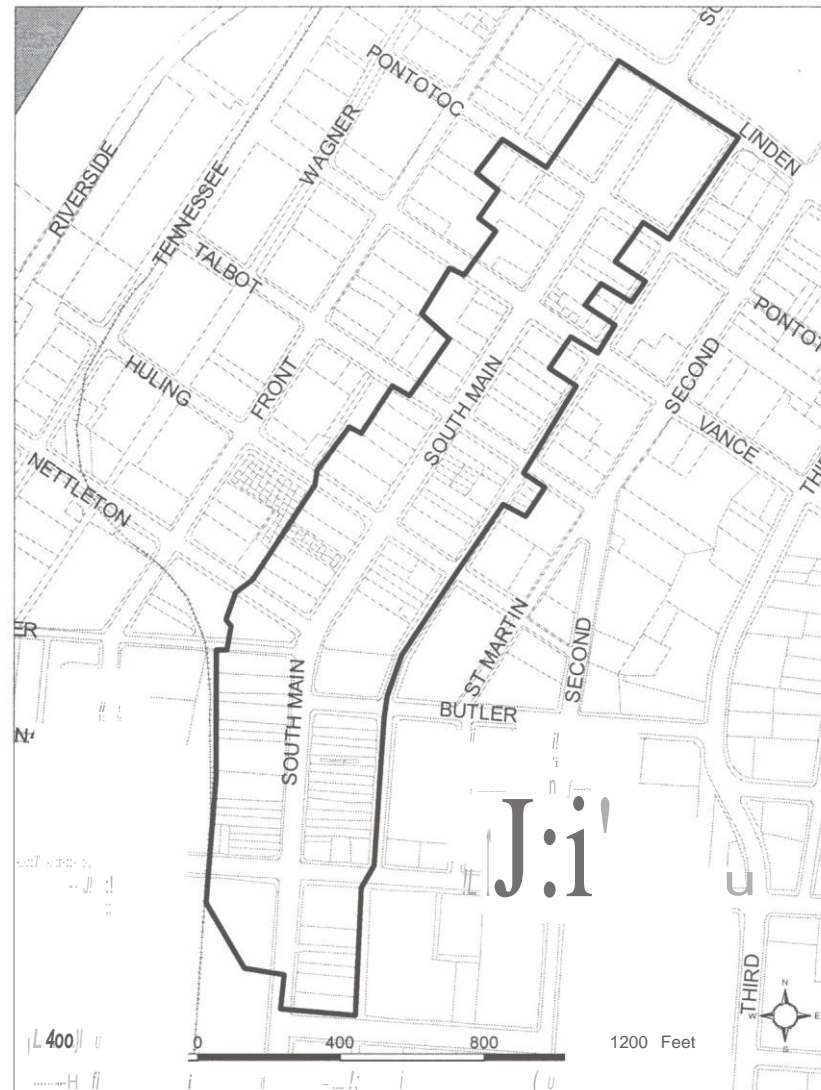
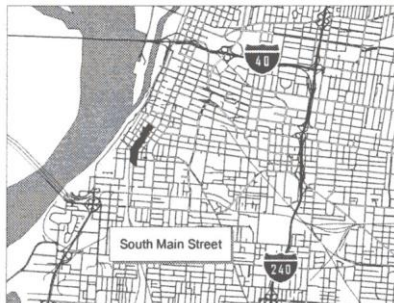
*Visual Continuity.* A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

*Window Parts.* The moving units of a window are known as *sashes* and move within the fixed *frame*. The *sash* may consist of one large *pane* of glass or may be subdivided into smaller panes by thin members called *muntins* or *glazing bars*. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called *mullions*.





# SOUTH MAIN STREET HISTORIC PRESERVATION DISTRICT



To ensure preservation of the South Main Street Historic Preservation District, all exterior new construction, building alterations, demolition, relocation, and site improvements visible from the street must be reviewed and approved by the Memphis Landmarks Commission (MLC).

The MLC issues Certificates of Appropriateness (COA) for work that meets the design guidelines adopted for the district. The Commission meets once a month to review and approve projects. Call 576-7191 for COA application information. See reverse side for work that requires MLC approval in the historic preservation district.



## MEMPHIS LANDMARKS COMMISSION

City Hall Room 443  
125 N. Main Street  
Memphis, TN 38103-2084  
(901) 576-7191  
fax (901) 576-7178

**Work Reviewed by the Memphis Landmarks Commission  
In Historic Preservation Districts\***

**New Construction:** new

primary structure new  
accessory structures  
garages  
carports  
outbuildings  
additions

**Demolition:**

buildings  
features  
additions  
outbuildings  
porches

**Relocation of Structures:**

into a district  
out of a district  
within a district  
within a property or site

**Alterations:** *(Any exterior alteration needs review and approval even if a building permit is not required. The list below are examples and is not exhaustive.)*

**Doors, Windows,  
Entrances**

AC window units  
aluminum or metal doors  
aluminum windows  
awnmgs  
fire exit stairs  
security bars  
security doors  
stairways (exterior)  
storm doors or windows  
storefront alterations

**Masonry and Siding**

aluminum or vinyl siding  
cleaning masonry  
painting unpainted brick or  
stone  
repainting mortar joints  
sandblasting masonry, cast  
iron, or wood surfaces  
siding replacement  
waterblasting brick

**Site Improvements**

decks driveways  
driveway gates  
fences and walls  
light posts  
parking lots/parking pads  
permanent planters  
satellite dish placement  
sidewalks and walkways  
signs and billboards  
swimming pools

**Roofs, Cornices and Dormers**

brackets or eave alterations  
cornice alterations  
dormer alterations  
eave alterations  
roof- change in material or shape  
skylights

**Porches**

column replacement  
enclosure of porches  
floor replacement  
light fixture replacement  
screenmg  
railings or decorative trim alterations

\* Excludes buildings or improvements that cannot be seen from a public street. Contact our office at 576-7191 to have this verified and exempted from review as applicable.